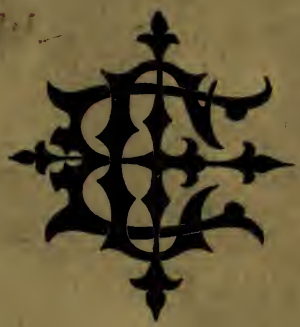
KETTERMANN COLLECTION

Catalogue of The Art Collection.



Cincinnati Industrial Exposition.

1873.

EXHIBITION

OF

Paintings, Engravings, Drawings Aquarelles,

AND WORKS OF

HOUSEHOLD ART,

IN THE

CINCINNATI INDUSTRIAL EXPOSITION.

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Cincinnati Industrial Exposition,

1873.

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COLLECTION

Catalogue.

***Prices of the works for sale may be had from any member of the Fine Art Committee, or at their Office, near the west entrance to the Hall.

VESTIBULE.

1—VELASQUEZ PAINTING THE PORTRAIT OF THE INFANTA. *Leon Y. Escosura.*

For Sale. Lent by S. P. Avery, Esq., New York.

The Spanish School, after centuries of obscurity, has once again, in the last ten years, begun to demand attention. None of the Spanish artists, however, whose works have of late years drawn so much notice, and commanded such enormous prices, as Zamacois, Escosura, Fortuny, and Villegas, live in Spain, but study and paint in Paris and Rome. By the death of Zamacois, this school has lost perhaps its strongest master: but Escosura, his best pupil, has been achieving in Paris the most wonderful success; and this example of his is particularly noticeable for being by far the largest and most important work of this Spanish coterie ever brought to America. The subject is one of peculiar pride to a Spanish artist, and of interest to the historical student, in that it displays one of the greatest of the world's masters putting upon canvas the face of the daughter of the then most powerful empire of Christendom, Philip IV.; while the costumes and accessories are treated with the utmost historical accuracy.

2—"ON THE BEACH" . . . . *F. Rondel, A.*

For Sale.

3—Ile de Philae, Nubie . . . . . *Th. Frère.*

For Sale. Lent by Wm. Schaus, New York.

"Philae is the Jewel of the Nile. The basin of black, jagged mountains; the hem of emerald at their feet sprinkled with clusters of palm, and here and there the pillar or wall of a temple: of these it is the center as it was once the radiant focus of their beauty."—Bayard Taylor: *Journey to Central Africa.*

The temples are of Ptolemaic times, and of course modern for Egypt, although traces of earlier buildings are still discoverable. The ruins are stately and imposing, and one row of thirty columns yet stands.

4—Portrait of Edward Everett, *G. J. Harvey Young.*

For Sale. Lent by A. A. Childs, Boston.

Painted from life, and a striking likeness.

5—Seasons of Love . . . . *Edward Van Reuth.*

For Sale.

6—The Rescue . . . . . *C. T. Webber.*

For Sale. Lent by Pape Bros. & Kügeman.

"The survivors of a shipwreck are on a rude raft in the wide ocean. Three figures compose the group: a man who raises his arm as a signal of distress to the life-boat in the distance, and the woman and child half-supported by the waves at his feet." This picture has been chromo-lithographed, and is widely popular.

7—Patience . . . . . *J. Touranjon.*

8—Sunday Morning . . . . . *Thos. LeClear*

For Sale.

9—Evening . . . . . *Dwight Benton.*

10—Game . . . . . *Hiram Wright.*

11—Birds . . . . . *A. H. Hammel.*

12—Landscape . . . . . *Geo. Sharples.*

13—Morning . . . . . *Dwight Benton.*

14—Apple Blossoms . . . . . *M. R. Oakey.*

15—Landscape . . . . . *A. Harmon.*
For Sale.

16—Child's Devotion . . . . *Claude R. Hirst.*

17—Moonlight, Venice . . . *J. B. Inman.*

18—Tuckerman's Ravine . . *J. H. Twatchman.*

19—Fruit . . . . . *Hiram Wright.*

20—Ox . . . . . *A. H. Hammel.*

21—Fruit . . . . . *H. James.*

22—"Storming The Fort" . . . *L. M. Wiles.*
For Sale.

23—Wolfengen . . . . . *A. Hulk, fils.*
For Sale. Lent by J. E. McClees, Philadelphia.

24—View in Tennessee . . . *J. H. Twatchman.*

25—Autumnal Reminiscence . . *Laura Woodward.*
For Sale.

26—Fixing for Sunday . . . . *S. W. Price.*

27—View on Miller's River, Athol, *Francis Snowe.*
For Sale. Lent by A. A. Childs, Boston.

28—Santa Clara Valley, California . *John R. Key.*
For Sale. Lent by Williams & Everett, Boston.

29—Autumn . . . . . *Geo. H. Smillie, A.*
For Sale.

30—Landscape . . . . . *Emil Bott.*
Lent by Thos. Gibson, Esq.

31—Dinner Time . . . . . *H. Werner.*
For Sale. Lent by Knoedler & Co., New York.

32—On Maurice River, N. J. . *James Hamilton.*
For Sale.

33—Goats . . . . . *H. Zugel.*
Lent by the owner, Brooklyn.
Most spirited and realistic; full of movement.

34—Flowers . . . . . *Mary Spencer.*

35—The Reverie . . . . *P. H. Giacomotti.*
For Sale. Lent by Chas. F. Haseltine, Philadelphia.
This picture has been engraved.

36—Portrait: Gen'l Thomas Ewing . . *Wm. Broyles.*

37—Portrait . . . . . *W. W. Woodward.*

38—City Point . . . . . *E. L. Henry, N. A.*
For Sale.
General Grant's Headquarters during the Campaign before Petersburg in 1864–65.

39—Woodland Path . . . *Dwight Benton.*

"This the path that our boyhood knew,
Where seasons past on joyous wing;
When to the heart each pulse was true,
And life was in its rosy spring."

40—Hide and Seek . . . . *J. G. Brown, N. A.*
For Sale.

41—Black Mountain (Lake George) . *Mary Kollock.*
For Sale.

42—South Mountain, Catskills
For Sale. *Sandford R. Gifford, N. A.*
Shows in a marked way the familiar style of the artist.

43—"Pet" . . . . . *F. Boucher.*
Lent by M. J. Scanlan.
Painted in the early part of the 18th century.

44—The Violin Player . . . . *After Raphael.*
Lent by Mrs. Mary Fontaine, Kenton Co., Ky.

45—French Coast near Dieppe . . *Thos. Moran.*
For Sale. Lent by J. E. McClees, Philadelphia.

46—The Monk . . . . . *W. Magrath.*
For Sale.

47—Wild Rose . . . . . *M. R. Oakey.*

48—Feeding Marmots . . . . *P. N. Salieres.*
Lent by Herbert Jenny, Esq.

49—White Mountains. From Jackson, N. H.
Fred. D. Williams.
For Sale. Lent by Elliot, Blakeslee & Noyes, Boston.

50—Sheep and Chickens . . . *Vonderdonck.*
Lent by Thos. Gibson, Esq.

51—Rolandseck (Rhine) . . *Clinton Ogilvie, A.*

52—Playing Lady. . . . . *Mary Spencer.*

53—Arab Water Carrier . . *Ed. Lord Weeks.*
For Sale.

54—Bedaween Horseman . . *Ed. Lord Weeks.*
For Sale.
Good study of a picturesque subject.

55—His Last Shot . . . *Robert De Pauw, Brussels.*
For Sale. Lent by J. E. McClees, Philadelphia.

56—Wood Scene . . . . . *L. C. Tiffany, A.*
For Sale.

57—A Summer Shower . . . . . *R. L. Pyne.*
For Sale.

58—Landscape . . . . . *A. Harmon.*
For Sale.

59—Landscape . . . . . *A. Harmon.*
For Sale.

60—Chickens . . . . . *Vonderdonck.*
Lent by Thos. Gibson, Esq.

61—Winter in New Jersey . . . *J. V. Bonfield.*
For Sale. Lent by Chas. F. Haseltine, Philadelphia.

62—Dog and Child . . . . . *Unknown.*
Lent by Herbert Jenny, Esq.

63—Peaches . . . . . *A. Harmon.*
For Sale.

64—Fruit . . . . . *H. James.*

65—Study . . . . . *T. S. Noble.*
Lent by G. Ward Nichols, Esq.

66—Portrait . . . . . *Ernest Longfellow.*

67—Feeding Rabbits . . . . . *F. Rondel, A.*
For Sale.

68—Fruit . . . . . *Johan Gillemans.*
Lent by Jas. McLaughlin, Esq.

69—Adirondack Meadow Scene . *Clinton Ogilvie, A.*

70—The Sanctuary . . . . *Claude R. Hirst.*

71—Birds . . . . . *A. H. Hammel.*

72—Landscape . . . . . *A. Harmon.*
For Sale.

73—Spanish Scene . . . . *Claude R. Hirst.*

74—Birdsnest . . . . . *H. James.*

75—Peaches . . . . . *E. Hess.*
For Sale. Lent by L. R. Menger, New York.

West Room.

76—St. Paulus. (Marble) . . *Allard & Kloster.*

77—Sleeping Magdalen . . . . . *Unknown.*
Lent by the Most Reverend Archbishop Purcell.

From its manner and treatment attributed to the Carracci school. The Magdalen reclines sleeping on a rock, a crucifix in her hand; an angel descends, stretching his arms toward her, while cherubs watch from above. At the feet of the sleeper are a book open and a skull, while what can be seen of the landscape indicates a wild, mountainous sea-coast. In good preservation, with a few marks of retouching. This most interesting and delightful painting is an upright canvas, 87½ by 63 inches, and was, at the time of the French Revolution of 1789, left by a nobleman, with the rest of his gallery, for safety in the hands of an American official in Paris. The owner disappeared, leaving no trace, and the painting was brought to this country. It has for years been hanging, with almost no light, in the Cathedral of this city, and, by permission of the Archbishop, is now first placed where it may be properly seen.

78—Infant John and Christ . . . *Unknown.*

79—Norwegian Water-fall . . . *John R. Tait.*
For Sale. Lent by H. L. Frey, Esq.

80—Sentinel Rock, Yosemite Valley . *Geo. Sharples.*

81—Girl and Kitten . . . . *H. Sonderman.*
Lent by L. B. Harrison, Esq.
A charming expression of child painting.

82—View on Lago Maggiore . . *Ernest Longfellow.*
For Sale.

83—Autumn Twilight . *The late John F. Kensett, N. A.*
For Sale. Lent by Vincent Colyer, Esq.
The representation here of this lamented artist—in some respects the strongest America has yet produced—is remarkable both in number and quality.

84—A Pastime of Courtiers. (Time of Louis XV)
L. Monzies.
For Sale. Lent by Williams & Everett, Boston.
An accurate and strongly colored representation of the rich costume and accessories of the eighteenth century.

85—Blackberries . . . . . *G. W. N.*
Very realistic, careful, and unconventional.

86—The Midnight Watchman . . *Carl Hilmeyer.*
Lent by the owner, Brooklyn.
A beautiful, silvery moonlight effect.

87—Old Man . . . . . *Jacob Simmonds.*
For Sale. Lent by Myers & Hedian, Baltimore.

88—Old Woman . . . . *Jacob Simmonds.*
For Sale. Lent by Myers & Hedian, Baltimore.

89—Miser . . . . . *After Gerard Dow.*
Lent by Mrs. Davies Wilson.

90—Sunset on the Coast . *M. F. H. De Haas, N.A.*

Lent by J. W. Wayne, Esq.

The original study of one of the artist's most famous pictures. Vigorous in motive, strong in color, and full of motion.

91—Narcissus . . . . *W. H. Beard, N. A.*

For Sale.

The Greek myth runs that Narcissus, a fair Arcadian youth, admired his own beauty too much to return the love the nymphs bore him. Catching sight of his face in a forest fountain as he stooped to drink, he sat entranced, gazing until he perished. The gods, moved by the tears of the forlorn nymphs, turned him into the flower which bears his name.

92—Madonna . . . . . *Unknown.*

Lent by A. H. McDonald, Logansport, Ind.

Undoubtedly this is a rare and genuine picture. The beauty of coloring and the drawing of the hands are particularly to be admired.

93—The Hawk of the Desert . . *G. Washington.*

Lent by Dr. W. W. Seely.

This artist's reputation has been much enhanced by the effect on his works of his visit to Algeria and the Desert. This and its companion are excellent examples of his style; picturesque in subject and treatment, full of energy, both in their action and repose.

94—Fisherman's Daughter . . . . *I. Henzel.*

Lent by the owner, Brooklyn.

95—Mater Dolorosa . . . . . *Unknown.*

Lent by A. H. Smith, Esq.

Attributed to Sassoferato.

96—Interior of Swiss Court-yard . *A. Calame.*

Lent by Thos. Gibson.

97—Virgin and Child . . *Hippolyte J. Lazerges.*

For Sale. Lent by Myers & Hedian, Baltimore.

A group drawn with a sentiment tender and sincere. The artist's success in his treatment of the half-lights is especially admirable.

98—SUNSET . . . . . *Francis Snowe.*
For Sale. Lent by Elliot, Blakeslee & Noyes, Boston.
The artist here shows a striking faculty in the management of color. A brilliant and luminous effect.

99—ST. JOHN . . . . . *Unknown.*
Lent by A. H. Smith, Esq.
Attributed to Carlo Dolci.

100—"THE SHEPHERDESS" . *Jean Francois Millet.*
Lent by L. B. Harrison, Esq.
A small but most characteristic work of the great French master.

101—STREET SCENE . . . . . *A. Montague.*
For Sale.
Scene in a Flemish street, by the best English delineator of such subjects.

102—BEVERLY BEACH . *The late John F. Kensett, N. A.*
For Sale. Lent by Vincent Colyer, Esq.
This is a charming example of Kensett's best style. The curve of the beach, the ripple of the water, and the masterly handling of the clouds, make the picture a most admirable one.

103—PORTRAIT . . . . . *Gilbert Stuart.*
Lent by Geo. Forbes, Esq.

104—THE SHEIKH ON THE WATCH . . *G. Washington.*
Lent by Dr. W. W. Seely.

105—MARINE .. . . . . *Thomas Creswick, R. A.*
Lent by L. B. Harrison.
A little picture sparkling with light and motion, worthy of the artist.

106—Etude de Femme . . . . . *Chas. Chaplin.*
For Sale. Lent by Léonce Rabillon, Esq., Baltimore.
This picture is from the collection of the composer Auber, sold after his death. A small but fine specimen of this artist's peculiar style and subject, with less than his usual artificial pearl-powder-and-rouge effect of handling.

107—Landscape . . . . . *Jules Théo.*
For Sale. Lent by Myers & Hedian, Baltimore.
By a pupil of Diaz, and very like that master in style.

108—The Rustic Ride . . *Val. Bromley, London.*
For Sale. Lent by J. E. McClees, Philadelphia.

109—View of Venice . . . . . *T. C. Welsch.*
Lent by Mrs. Thos. Emery.

110—The Odalisque . . . . . *F. H. Smith.*
For Sale. Lent by Doll & Richards, Boston.

111—Landscape . . . . . *César DeCock.*
Lent by L. B. Harrison, Esq.
A brilliant little landscape.

112—Kildare, Ireland . . . *A. H. Wyant, N. A.*
Lent by E. S. Wayne, Esq.

113—Nursery Tale . . . *R. M. Pratt, N. A.*
For Sale.

114—Duck Shooting, Early Morning.
Octave Alfred Saunier.
For Sale. Lent by Myers & Hedian, Baltimore.
A charming little landscape, very suggestive in treatment.

115—Approach to the Heath . . *Hans Gudé.*
Lent by Henry Hooper, Esq.
A great picture in a small compass.

116—The Old Bell . . . . . *G. Juberger.*
Lent by Wm. Powell, Brooklyn.

117—Coast Scene . . . . *Andreas Achenbach.*
Lent by the owner, Brooklyn.
A brilliant sketch from the artist's early period.

118—Portrait of the Artist Brevoort, *J. O. Eaton, N. A.*
Pronounced by connoisseurs, when it was shown at the New York Academy, in the spring of this year, "the best portrait painted in America for years."

119—The Skaters . . . . . *C. Raupp.*
For Sale. Lent by Dr. Reuling, Baltimore.
A carefully painted and forcibly treated group.

120—Spring (1871) . . . *Geo. H. Boughton, N. A.*
Lent by Wm. Sellers, Esq., Philadelphia.

"When daisies pied and violets blue,
And lady-smocks all silver white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight."
—"*Love's Labor Lost.*"

These exquisite song-lines are the artist's own title of this most charming picture.

121—After a Gale . . . . *James Hamilton.*
For Sale.

122—Enter Fox, Exit Crane . . *W. H. Beard, N. A.*
For Sale. Lent by D. R. Barker, New York.
Cranes, startled by the sudden appearance of a fox, rise hurridly from the dank marsh grass. A good example of our American Landseer's suggestive treatment.

123—Scene near Bougival, France . . *J. Foxcroft Cole.*
For Sale. Lent by Doll & Richards, Boston.

124—Landscape . . . *Alexandre René Veron.*
For Sale. Lent by Myers & Hedian, Baltimore.
Veron is one of the ascendant artists of the representative landscape school of France, and this picture strongly shows his marked characteristics. It has subtle qualities, and rare realism in color.

125—French Cottage . . . . . *Sauvage.*
Lent by Geo. Hoadly, Esq.

126—Our Little Sister . . . . . *Wm. Provis.*
Lent by the owner, Brooklyn.
A little masterpiece of color.

127—"Porridge" . . . . . *Paul Soyer.*
Lent by Geo. Hoadly, Esq.

128—Joseph and Infant Savior . . . . *Unknown.*
Lent by T. B. Disney, Esq

Brought from the walls of a convent in the City of Mexico during the Mexican war by a member of the 2d Ohio Regiment.

129—The Studio of a Painter . . *Eugene Fichel.*
For Sale. Lent by Léonce Rabillon, Esq., Baltimore.
A good study by this esteemed master, in the style of Meissonnier, but, as usual, rather lacking in interest of subject.

130—Terrier Dogs . . . . . *Armistead.*
Lent by Mrs. Wilson.
A striking little picture, by one of the first British artists in these subjects. Full of life, and excellent in color and drawing.

131—The Betrothal . . . . *L'Enfant DeMetz.*
Lent by E. S. Wayne, Esq.
Full of feeling, by an acknowledged master of genre painting.

132—Cock and Kitten . . . . . *Renê Maes.*
For Sale. Lent by J. E. McClees, Philadelphia.
Maes is considered the best Belgian painter in this class of genre.

133—Mountain Landscape: Morning. *Alexander Calame.*
Lent by Wm. Karrmann, Esq.
This picture has not only the vivid realism, but also the deeply suggestive thought for which this great artist is famous. The bottomless abyss in contrast with snow-capped peak, and the blasted pine with the perennial green of its mate, tells a dramatic story, with that power for which Calame alone is distinguished.

134—Forest Study . . . . . *Alexander Calame.*
Lent by Wm. Karrmann, Esq.

135—Forest Study . . . . . *Laura Woodward.*
For Sale.

136—Pond in the Poke O' Moonshine, Adirondacks
A. H. Wyant, N. A.

137—"Grandfather's Pet" . . *T. W. Wood, N. A.*
For Sale.

138—Head of a Capri Girl . . *Ernest Longfellow.*
For Sale.

This picture, by one of the most esteemed of the younger American artists—a son of the poet—attracted great attention in the last Art Club's Exhibition, Boston.

139—Greek Girl at the Fountain *J. O. Eaton, N. A.*
A very pleasing study.

140—Birdsnesting . . . . . *Wm. Bromley.*
For Sale. Lent by J. E. McClees, Philadelphia.

141—Cymon and Iphigenia . . *P. F. Rothermel.*
For Sale.

"And on the margin of the fount was laid
. . . . . a sleeping maid.
Her comely limbs composed with decent care,
Her body shaded by a slight cymar.
. . . . . .
The fool of nature stood with stupid eyes
And gaping mouth that testified surprise,
Fixed on her face, nor could remove his sight
New as he was to love, and novice to delight
. . . . . .
So reason to his brutal soul began,
Love made him first suspect he was a man."
—*Dryden's Cymon and Iphigenia.*

142—Courting . . . . . *Henry Mosler.*
Lent by Mrs. E. L. Thomas.

143—Little Fortune Teller . *Mrs. S. Anderson.*
For Sale. Lent by Earle & Son, Philadelphia.

This artist is, perhaps, the most successful painter of childhood in the English school. This is shown by the fact that nearly every work of hers is chromo-lithographed in London. This sweet little picture, which might have been called the "Queen of Hearts," fully maintains her reputation.

144—Spanish Church Interior, Seville . *J. Villegas.*
Lent by Wm. Sellers, Esq., Philadelphia.

In the last few years the Roman-French School has risen into great notice and estimation, both for power and expression. Villegas has, perhaps, the highest position; and this example of his with its pendant No. 147 for force and richness of color, and realistic grasp of subject, are very remarkable.

145—Among the Clouds, Mt. Mansfield, *E. W. Nichols.*
For Sale.

146—"Wait for Me" . . . *Mrs. S. Anderson.*

This is the original picture, so well known through prints and engravings taken from it.

147—Arabs at their Prayers . . *J. Villegas.*
Lent by Wm. Sellers, Esq., Philadelphia.

An admirable combination of composition, energetic drawing of the figures, and gorgeousness of color seldom excelled.

148—Late Afternoon . . . . *T. L. Smith.*
Lent by E. S. Wayne, Esq.

149—A Ride through the Woods . *Fred. D. Williams.*
For Sale. Lent by Elliot, Blakeslee & Noyes, Boston.

150—"Pennies in Prospect" . *J. G. Brown, N. A.*
For Sale.

This familiar figure—Slave of the Padrone—will be recognized by all residents of our larger cities.

151—Sunset: Long Island Sound . . *W. E. Norton.*
Lent by Doll & Richards, Boston.

152—Landscape . . . *J. H. L. DeHaas, N. A.*
Lent by the owner Brooklyn.
A distinguished Belgian landscape painter.

153—End of the Bridle Path, Mt. Washington.
Winslow Homer, N. A.
For Sale. Lent by Williams & Everett, Boston.
This artist, highly esteemed in New York, is well known by his drawings on wood.

154—Arab Soldier on Guard . *Edward Radford*
Lent by J. Howard Emery.

155—Child . . . . . *J. O. Eaton, N. A.*

156—The Reverie . . . . *Thos. S. Noble, A.*
Lent by T. B. Disney, Esq.
A pleasing study of a young lady playing on an antique-fashioned lute.

157—Glen near Dobbs Ferry *The late John F. Kensett, N. A.*
For Sale. Lent by Vincent Colyer, Esq
This example of the artist appears to be somewhat slightly and sketchily painted for him; and perhaps remains without the finishing touches.

158—Landscape . . . . . *H. Corrodi.*
For Sale. Lent by Chas. F. Haseltine, Philadelphia.
A French landscape, showing remarkable qualities in style and treatment.

159—Haunt of the Woodcock . . *A. Van Willis.*
Lent by J. W. Wayne, Esq.
A most accurate and spirited study of the bird; full of character.

160—A Seville Belle . . . . *M. S. Cassatt.*
For Sale.
A strongly and skilfully painted head.

161—Forest of Fontainebleau, *Narcisse Diaz de la Pena.*
For Sale. Lent by D. R. Barker, New York.

One of the most beautiful examples of this great master's style ever seen in this country. Broad and bold in its treatment, it shows that mastery of intricate lacing of branches for which Diaz is so famous.

162—Fruit . . . . . *J. H. Way.*
For Sale. Lent by Myers & Hedian, Baltimore.

163—French Landscape . . *Alexandre René Veron.*
For Sale. Lent by Chas. F. Haseltine, Philadelphia.

A picture of great suggestion, full of the breath of the coming storm. Almost startling in its vivid contrasts.

164—Landscape, Westphalia . . *Carl F. Lessing.*
For Sale. Lent by Williams & Everett, Boston.

An early picture—1841—filled with the strength and sentiment so remarkable in his large landscapes.

Main Hall.

165—A Christian Martyr's Burial *Edward Van Reuth.*
For Sale.

The scene is in the Catacombs of Rome. The martyr, wrapped in linen according to oriental custom, is surrounded by relatives and friends. At the feet of the corpse, the priest in alb and chasuble offers prayer. A patrician and slave hold the ends of the shroud. Two women—the betrothed and a pious friend of the deceased—express by their actions a grief and despair. The mother falls into the arms of a younger son. The costumes of the various figures are such as were worn at that period, in the early centuries of the Christian Era.

166—Washington City (From the Tower of the Soldiers' Home) . . . . . *L. M. Wiles.*
For Sale.

167—"MIDSUMMER" . . . *A. D. Shattuck, N. A.*

For Sale.

One of this artist's most important works.

168—MANCHESTER COAST, MASS. . . *S. T. Darrach.*

For Sale. Lent by Doll & Richards, Boston.

Low in tone; very strong in its handling of a cloudy, autumnal atmosphere; showing careful study of the best French school.

169—HARTZ MOUNTAINS . . . . *C. F. Lessing.*

Lent by Jas. Morrison, Esq.

This quiet landscape is full of the intense feeling the great artist incites by the simplest means.

170—STORM SCENE . . . . . *J. W. Schirmer.*

Lent by Wm. Karrmann, Esq.

This bold and characteristic work was the last effort of the "Poussin" of Germany.

171—MOUNTAIN LANDSCAPE . . . *Hans Gudé.*

Lent by G. Ward Nichols, Esq.

172—LANDSCAPE, NEW ENGLAND . . *J. Foxcroft Cole.*

For Sale. Lent by Doll & Richards, Boston.

Scene near Saugus, Mass.

173—THE JEWEL . . . . . *F. Willems.*

Lent by John Hoey, Esq., New York.

One of the most esteemed masters in costume-painting.

174—THE PEARL OF THE SERAGLIO . . *C. L. Muller.*

For Sale. Lent by Elliott, Blakeslee & Noyes, Boston

"A rich confusion form'd a disarray
In such sort, that the eye along it cast
Could hardly carry anything away;
Object on object flash'd so bright and fast—
A dazzling mass of gems, and gold, and glitter."
—*Don Juan, Canto V.*

"She was dressed in a *Caftan* of gold brocade, . . . her lovely arms adorned with diamonds, and her broad girdle set round with diamonds; upon her head a rich Turkish handkerchief of pink and silver, her own fine black hair hanging a great length in various tresses; and on one side of her head some bodkins of jewels."—*Lady Mary Wortley Montague's Letters*, 1714, p. 174.

Probably this painting is the finest work in the country by this distinguished artist of Paris.

175—View on the Loire . *Alexandre René Veron.*

For Sale. Lent by Elliot, Blakeslee & Noyes, Boston.

An extreme example of Veron's striking effects in contrasts of color.

176—"Paris" . . . . . *P. De Grandchamps.*

Lent by Knoedler & Co., New York.

A carefully and effectively painted picture of the decorative French school. A good example of its class.

177—The Wine Tasters . . . . . *C. Grützner.*

Lent by Earle & Sons, Philadelphia.

178—"Liebfrauenmilch" . . . . . *C. Grützner.*

Lent by Earle & Sons, Philadelphia.

179—Begonia . . . . . *Mary Spencer.*

A highly artistic example of naturalistic flower-painting.

180—Lobster Fishing . . . . . *Ed. Moran, A.*

For Sale. Lent by Doll & Richards, Boston.

Has all the striking characteristics of this esteemed artist's style.

181—Hypatia . . . . . *P. F. Rothermel.*

For Sale.

"Hypatia, the daughter of Theon the mathematician of Alexdria, was initiated into her father's studies; . . . and publicly taught, both at Athens aud Alexandria, the phliosophy of Plato and Aristotle. In the bloom of beauty and

maturity the modest maid refused her lovers and instructed her disciples: the persons most illustrious for their rank or merit were impatient to visit the female philosopher. . . A rumor was spread among the Christians that the daughter of Theon was the only obstacle to the reconciliation of the prefect and the archbishop: and that obstacle was speedily removed. On a fatal day in Lent [A.D, 414], Hypatia was torn from her chariot, stripped naked, dragged to the church, and inhumanly butchered."—*Gibbon's "Decline and Fall,"* V. 213.

"She shook herself free from her tormentors, and springing back, rose for one moment to her full height, naked, snow-white against the dusky mass around her. With one hand she clasped her golden locks about her: the other long, white arm was stretched upward toward the great still Christ, appealing—and who dare say, in vain?—from man to God."

—*Kingsley's "Hypatia,"* 455.

The most popular and largest work of this artist, "The Battle of Gettysburg," was exhibited in the larger cities of the West three or four years ago, and now hangs in the Union League Club House, at Philadelphia. Few paintings of Mr. Rothermel's have, as yet, been seen west of the Alleghanies.

182—The Rapids of Mountain Island (In the French Broad River, Western North Carolina)

A. Wordsworth Thompson.

For Sale.

The scenery of the Southern Alleghenies, so long unknown to the artist and almost untrodden by the traveler, evidently affords studies of the picturesque of peculiar beauty.

183—Norwegian Mountains . . *Hans Gudé.*

Lent by Jos. Longworth, Esq.

A grand picture, in this artist's early style and manner.

184—The Flirtation: A Balcony in Seville.

M. S. Cassatt.

For Sale.

A realistic yet picturesque group, whose dusky faces and brilliant Andalusian dress afford fine opportunity for rich contrasts of color. The firm and accurate drawing of the figures is specially noticeable.

185—Treading out the Wheat . . *Otto Weber.*

For Sale. Lent by Chas. F. Haseltine, Philadelphia.

This is an expression of marked importance from a noted Berlin artist, whose vigorous handling of light, and power of drawing cattle, find in this Italian scene a most picturesque subject.

186—Portrait . . . . . *C. T. Webber.*

187—Feeding the Lamb . . *Eastman Johnson, N. A.*

By far the choicest example of this artist's work ever exhibited west of New York city; there and in Boston highly admired. Charmingly treated, and both in motive and color, full of most tender sentiment.

188—Landscape . . . . . *Leon Richet.*

Lent by Jas. L. Claghorn, Esq., Philadelphia.

A striking landscape of the realistic school, yet not a mere accurate copy of nature: picturesque without conventionality, real and broad without crudeness, it shows that the rapidly growing reputation of this best of Diaz's pupils is well deserved.

189—Valley of the Arno . . *Geo. Inness, N. A.*

Lent by Williams & Everett, Boston.

The most important work of this artist yet shown in this country. Much admired and praised by connoisseurs, when shown in London, at the Academy, in 1872.

190—Portrait of a Lady . . *J. O. Eaton, N. A*

191—Entrance to the Black Valley, County Kerry, near Kildare . . . . *A. H. Wyant, N. A.*

For Sale.

A narrow bridle-path, bordered by low, rough stone walls, leads to a wayside shieling, through whose heavily thatched roof the thin blue smoke is lazily curling. Deep shadows are thrown by the clouds, making strong contrasts, where they fall, to the bright all-pervading verdure, which finds its highest point in the potato-patch. A strong picture, new in its treatment for this artist.

192—Landscape . . . . *Gustave Malchus.*

For Sale. Lent by Myers & Hedian, Baltimore.

A charming landscape by a famous Munich artist, which bears the impress of careful study of the best French landscape school. Strong in color, and broad in treatment, yet with subtle effects of color.

193—Winter in Florida . . *Ed. Lord Weeks.*

For Sale.

The peculiar foliage and effects of Florida are here well treated.

194—The Gossips . . . . . *H. Sonderman.*

Lent by the owner, Brooklyn.

An excellent example of this esteemed master of genre.

195—Boston Harbor . . . *James Hamilton.*

For Sale.

196—Hymn of the Middle Ages . . *Carl F. Lessing.*

Lent by Jos. Longworth, Esq.

In this famous expression, the great master is thought by many to have risen to the highest pitch of landscape painting.

197—Hide and Seek . . . . . *Lionel Bourges.*

For Sale. Lent by Knoedler & Co., New York.

198—After a Storm: Waiting the Fisherman's Return.

J. G. Meyer Von Bremen.

For Sale. Lent by Williams & Everett, Boston.

A rare example of this renowned German artist, very different from his earlier and more familiar manner, bolder in subject and handling with all his old sweetness of sentiment and delicacy of touch. The subject appeals to every one: a fisherman's wife, wan with watching through a stormy night, gladdens her child and her own weary eyes in the morning sunlight, bursting through the clouds and promising the mariner's return.

199—Oakland, Maryland . . . *John R. Key.*

For Sale. Lent by Williams & Everett, Boston.

200—Ophelia . . . . . *James Bertrand.*

For Sale. Lent by Knoedler & Co., New York.

Laertes—"How now! What noise is that?"
Enter Ophelia, fantastically dressed with straws and flowers.

—Hamlet, *Act* II, *Scene* 5.

201—Franconia Range, N. H. . . *John R. Key.*

For Sale. Lent by Williams & Everett, Boston.

Although the subject is somewhat hackneyed, yet the artist shows an ability to present in a new and very pleasing light.

202—The Village Post Office . *T. W. Wood, N. A.*

For Sale.

The artist has caught with great fidelity the daily aspect of a village "store."

203—Venice . . . . . *Felix Zeim.*

For Sale. Lent by Williams & Everett, Boston.

A fine example of the brilliant manner of picturing the Bride of the Sea, for which this artist of Paris has long been famous.

204—Question of the Heart . . . *Wm. Amberg.*

Lent by the owner, Brooklyn.

Filled with tenderness of sentiment and treatment.

205—"The Rosier Battery" . . *R. Swain Gifford, A.*

For Sale.

View of a Fortification on the Southwestern side of Gibraltar. Dismantled Store Ship in the distance. The Spanish Coast is seen on the right, and Africa dimly on the left.

206—Kaatskill Woods . . *Jervis McEntee, N. A.*

For Sale.

A work, at the time it was painted, much admired, and considered the artist's best effort.

207—Landscape . . . . . *Ernest Longfellow.*

For Sale.

208—Egyptian Water Carriers . *L. C. Tiffany, A.*

For Sale.

Very realistic.

209—"Apple Blossoms" . . . . *M. J. Heade.*

For Sale.

"Beneath these fruit-tree boughs, that shed
Their snow-white blossoms on my head,
With brightest sunshine round me spread,
Of Spring's unclouded weather—
In this sequestered nook how sweet
To sit upon my orchard-seat!
And birds and flowers once more to greet,
My last year's friends, together."—*Wordsworth.*

210—The Arch of Nero . *Sandford R. Gifford, N. A.*

For Sale.

A road passes through a great ruined archway built by the Romans to last for ages, whose somber red brick-work contrasts strongly with the gray stone mediæval tower perched on its top. Peasant women, scarlet-robed and white-coifed, on donkeys, or with bundles gracefully poised on the head, symbolize the present time in this union of three different ages of the world.

211—Andrea del Sarto declaring his Love.

Ingomar Frankel.

For Sale. Lent by Chas. F. Haseltine, Philadelphia.

This artist's Salon picture of 1872.

212—The Roman Belle . . . . *Chas. Landelle.*

For Sale. Lent by Chas. F. Haseltine, Philadelphia.

This picture, by a famous French artist, has been much praised for its beauty of tone and subject.

213—Spanish Mule Scene . . . *H. H. Moore.*

For Sale. Lent by Chas. F. Haseltine, Philadelphia.

Remarkable for its strength and literalness—verging on harshness—of drawing and color. The work of one of the most promising younger American artists, whose studies were for some time made in Andalusia, and particularly in the neighborhood of Grenada.

214—The Haunt of the Sea-fowl. *James Hamilton.*
For Sale.
A replica of the picture of this artist so much admired when exhibited at the Academy, London.

215—The Tam-Tam Girl . . . . *Charles Brun.*
For Sale. Lent by Chas. F. Haseltine, Philadelphia.
The Tambourine Girl has attracted great attention.

216—French Coast near Harfleur, France.
J. Foxcroft Cole.
For Sale. Lent by Doll & Richards, Boston.

217—Near Rome . . . . . *Albert Hertal*
For Sale. Lent by J. E. McClees, Philadelphia.

218—Hush! Baby Sleeps! . . . . *Otto Rethel.*
For Sale. Lent by Earle & Son, Philadelphia.
This carefully painted genre of the Düsseldorf school will tell its own tale to every mother.

219—Do Buy a Puppy! . . . . *Hanno Rhomberg.*
For Sale. Lent by Earle & Son, Philadelphia.

220—Evening near Tongue Mountain (Lake George)
J. B. Bristol, A.
For Sale.
A careful and effective portrayal of a sunset effect on one of the most striking points of interest of this most beautiful of American lakes.

221—A Morning Call . . . . . *J. Goupil.*
Lent by John Hoey, Esq., New York.
A carefully studied and painted picture, with great success in the technical treatment of the textures.

222—View at Athol, Mass. . . . . *Francis Snowe.*
For Sale. Lent by Elliot, Blakeslee & Noyes, Boston.

223—Normandy Landscape . . . *Emile Lambinet.*

For Sale. Lent by Elliot, Blakeslee & Noyes, Boston

The largest and most important example of this famous master of the French school ever shown in the West, and one which fully maintains his reputation. The subject is a favorite one with Lambinet. A cloudy day in late summer, with yellow grain yet standing in sheaves. A rivulet of brown water in the foreground, and a group of heavily-thatched low cottages and farm buildings in the middle distance.

224—View on the Boden See (Lake of Constance.) *C. Raupp.*

For Sale. Lent by Dr. Reuling, Baltimore.

A large and important example of a landscape school as yet little known in this country—the Bavarian—in which Raupp is one of the most esteemed names. He was for some years professor with Piloty at the Royal Art School at Munich, and is now director of the Art Academy at Nüremberg.

225—Sheep . . . . . *Eugene Verboeckhoven.*

Lent by John Hoey, Esq., New York.

One of the largest and most important works of this much esteemed artist;—certainly of those seen in this country;—displaying his power of portraiture of sheep, and overcoming the technical difficulties of treatment of the fleece.

226—Ocean View, Manchester, Mass. *Fred. D. Williams.*

For Sale. Lent by Elliot, Blakeslee & Noyes, of Boston.

227—Mother and Child *William Adolphe Bouguereau.*

For Sale. Lent by Knoedler & Co., New York.

A large and very effective example of this well-known master's characteristic style, with less of the waxy flesh-tints and artificial light that detract from the force and merit of many of his compositions. A picture which will attract great attention, and worthily.

228—Echo Mountain, Lake George, *J. B. Bristol, A.*

For Sale.

A view from Sabbath Day Point.

229—Horse Market . . . . . *W. Verschuur.*

Lent by John Hoey, Esq., New York.

A striking example of the treatment of this well known artist on his strongest ground. A picture full of vigor and movement.

230—Castle of Rheinstein *Sandford R. Gifford, N. A*

For Sale.

Sunset strikes on the now restored walls of the ancient castle. Across the river, where the boats slowly drift down from Bingen, the full moon rises over the Assmanhausen vineyard hills.

231—Falls in the Kaatskills

The late John F. Kensett, N. A.

For Sale. Lent by Vincent Colyer, Esq., New York.

In this large and important example of the artist, the fine rock painting is to be noticed.

232—Little Nell and her Grandfather *Eugene Meeks.*

For Sale.

233—Drawing her own Conclusions. *A. A. Anderson.*

For Sale.

234—Hercules at the Feet of Omphale

Gustave Adolphe Boulanger

For Sale. Lent by Chas. F. Haseltine, Philadelphia.

"ἐκεῖ δ' ὑπομένας (Ἡρακλῆς) ἑκουσίως ὑπό τινος τῶν φίλων ἐπράθη καὶ παρθένου δοῦλος ἐγένετο Ὀμφάλης βασιλευούσης τῶν τότε Μαιόνων, νῦν δὲ Λυδῶν ὀνομαζομένων.

* * * * * * * * * * * * *

ἡ δ' Ὀμφάλη ἀποδεχομένη, τὴν ἀνδρείαν τὴν Ἡρακλέους, . . . ἐθαύμασε τὴν ἀρετήν, ἐλεύθερον δ' ἀφεῖσα καὶ συνοικήσασα αὐτῷ Λάμον ἐγέννησε. Diod. Sic.

"Una recens crimen præfertur . . .
Unde ego sum Lydo facta noverca Lamo.
Meandros . . . . . .
Vidit in Herculis suspensa monilia collo:

Illo, cui caelum farcina parva fuit
Non puduit fortes auro cohibere lacertos.
Et solidis gemmas apposuisse toris.
Nec te Maeonia, lascivae more puellæ
Incingi zona dedecuisse putas ?
. . . . . .
Inter Ionicas calathum tenuisse puellas
Diceris et dominæ pertimuisse minas."
—Ovid: *Epist. IX.* 53, *et infra.*

Hercules, having in a fit of madness slain his friend Iolas, by the Delphic oracle was condemned as a penalty to be sold by Hermes into slavery. Omphale, queen of Lydia, bought him, and, as the fable goes, used to wear the hero's lion-skin, and bear his club, compelling him to ply the distaff, and do a woman's work.

This picture, by one of the most distinguished artists of France, the rival, and by some thought the equal, of Gèrome, is his largest and most important exhibition work. Its drawing has been criticized on both sides of the Atlantic; but in force of color and vigor of composition, it is universally admitted to be one of the first achievements of modern French historical art.

235—Portrait . . . . . *J. O. Eaton, N. A.*

Spirited and truthful.

236—Wheat Field . . . *Andreas Achenbach.*

Lent by Jos. Longworth, Esq.

A famous early example of the master.

237—Break in the Clouds . . *A. H. Wyant, N. A.*

Lent by Geo. Sharples, Esq.

Quite Turneresque in its effects of light.

238—Rain Storm . . . . *Andreas Achenbach.*

Lent by Jos. Longworth, Esq.

Realistic and forcible, as all Achenbach's work is; with his earlier finish of detail.

239—Alsatian Girl . . . . *Chas. Marchal.*

For Sale. Lent by Léonce Rabillon, Esq., Baltimore.

One of this artist's pictures sold for 15,000 francs, and now hangs in the palace of Luxembourg.

240—New England Brook . . *Fred. D. Williams.*

For Sale. Lent by Elliot, Blakeslee & Noyes, Boston.

A picture much admired at the Boston Art Club's last Spring Exhibition.

241—Rome: St. Peter's at Sunset *Geo. Inness, N. A.*

For Sale. Lent by Williams & Everett, Boston.

In Europe, Inness is generally considered to be the first American painter; and this impressive example of his genius, with somewhat of his old inaccuracy of outline, shows his growing command of color, and the deep and thoughtful sentiment which animates his best works.

242—After the Equinoctial on Brigantine Shoals.

For Sale. *James Hamilton.*

243—The Happy Mother . . *Victor Van Hove.*

For Sale. Lent by Doll & Richards, Boston.

This most important work of a famous master affords a fine contrast, in treatment and color, to the work of Bougereau, of similar motive. Lacking the brilliancy of tint and *pose*—theatrical in the best sense—of the latter, it affords a transparency of shadow, and tender softness of color in the light, most admirable.

244—Hero and Leander . . . *S. Wagner.*

For Sale. Lent by Wm. Schaus, New York.

* * * * *παρὰ κρηπῖδα δὲ πύργου*
θρυπτόμενον σπιλάδεσσιν ὅτ' ἔδρακε νεκρὸν ἀκοίτην
Δαιδαλέον ῥήξασα περὶ στήθεσσι χιτώνα
Ῥοιζηθὸν προκάρηνος ἀπ' ἤλβατε πέσε πύργω
Καὶ δ' Ἡρὼ τέθνηκεν ἐπ' ὀλλυμένῳ παρακοίτῃ
Ἀλλήλων δ' ἀπόναντο καὶ ἐν πυμάτῳ περ' ὀλέθρῳ.

Musaeus.

"She sawe hym and the sighte was muche, muche more
Than mighte have served to kille her: shoulde her store
Of giante sorrows speake? [No!] burste, die, bleede!
And leave poore plaintes to us that shall succeede.
She felle on her love's bosom, hugged it faste,
And with Leander's name she breathed her laste."

—*Hero and Leander; or, The Sestiad: begun by C. Marlowe, and after his death finished by Geo. Chapman.*—First Ed., 1598.

The subject of this picture is too well known to need any description but the name. The artist has portrayed the catastrophe, as described in these brief quotations, with dramatic skill and power, subordinating both in color and importance all the accessories to the centre group. The lowness of tone, in strict keeping to the tragedy; and the artistic reserve shown in concealing the face of the dying girl, instead of endeavoring theatrically to picture its agony, are noticeable.

245—Castle Rock. Entrance to the Cascade Mountains, in Columbia River, Oregon . *Vincent Colyer, A.*

For Sale.

The subject alone gives marked interest to this work, while its treatment shows care and knowledge of atmospheric effects.

246—Good Advice . . . . . *L. Güterbock.*

For Sale. Lent by Earle & Son, Philadelphia.

247—"November" . . . *Jervis McEntee, N. A.*

For Sale.

"And breathes a browner horror on the woods."—*Pope.*

248—Study of Still Life . . . *Milne Ramsey.*

For Sale. Lent by Chas. F. Haseltine, Philadelphia.

A very distinguished painter of subjects of this class.

249—The Black Hills of the Rocky Mountains *Albert Bierstadt.*

Lent by Jas. L. Claghorn, Esq., Philadelphia.

Painted by the artist shortly after his return from the Far West, when the sombre loneliness and weird poetry of the great solitude were fresh in his mind. A picture of more than ordinary sentiment and suggestion.

250—Il Torrero . . . . . *M. S. Cassatt.*

For Sale. Exhibited in Paris Salon of 1872.

A young girl serving water to a bull-fighter, who comes to the edge of the arena to receive it.

251—Environs of Fontainebleau . . *Jules Héreau.*
For Sale. Lent by Doll & Richards, Boston.

252—Reminiscence of the Potomac.
For Sale. *A. Wadsworth Thompson.*

October, 1861. Cannonading on the river ten miles below Point of Rocks.

253—Ruins of Grosnez Castle *M. F. H. DeHaas, N. A.*
For Sale.

View of the famous Cliff and Ruins on the coast of the island of Jersey, in the British Channel. Sunset after a storm, with dismantled brig driven on the rocks.

Other Rooms.

254—Fair Rosamond and the King . . *W. B. Scott.*
For sale. Lent by M. D. Conway, Esq., of London.

255—Fair Rosamond and the Queen . *W. B. Scott.*
For sale. Lent by M. D. Conway, Esq., of London.

"Rosamond, the fayre daughter of Walter Lord Clifford, concubine to King Henry II. (poisoned by Queen Elianor, as some thought) dyed at Woodstocke (A. D. 1177), where King Henry had for a house of Wonderfull working, so that no man or woman might come to her, but he that was instructed by the King. This house after some was named Labyrinthus or Dædalus worke; but it was commonly said that lastly the Queen came to her by a thridde of silke, and so dealt with her, the she lived not long after; but when she was dead, she was buried at Gadstow in an house of nunnes, beside Oxfordstow."

256—Landscape, near Ornans . . *Gustave Courbet.*
For Sale. Lent by M. D. Conway, Esq.

Special importation from London.

Even so small a painting by this famous artist shows his vigor and realistic force of manner and treatment.

257—Venus . . . . . *Unknown.*

Lent by John S. Baker, Esq.

Attributed to Titian. A semi-nude figure seated before a mirror. Probably executed by a pupil of the great master's, under his eye and direction—bearing, as it does, strong impress of the noble manner and gorgeous coloring which form the characteristics of his style and school.

258—The Retreat . . . . . *M. Fantin.*

Lent by M. D. Conway.

Special importation from London.

259—Dover Cliffs . . . *J. M. W. Turner, R. A.*

Lent by Geo. Hoadly, Esq.

On Easel in Household Art Room.

Painted in water colors and retouched largely in oils; size, 11½ by 17½ inches.

Full of light and motion.

260—"First Love" . . . . . *L. Knaus.*

Lent by James A. Frazer, Esq.

On Easel in Household Art Room

A charming example of this famous artist's mastery of child-painting.

261—Christine Nilsson . . . . . *W. P. Noble.*

Lent by H. Loyd.

262—Portrait . . . . . *L. Schwebel.*

263—Portrait . . . . . *Joseph Malchus.*

264—Portrait . . . . . *M. E. Snowden.*

265—Portrait . . . . . *Raphael Strauss.*

266—Portrait . . . . . *Raphael Strauss.*

267—Portrait . . . . . *Raphael Strauss.*

268—Portrait . . . . . *Jos. Malchus.*

269—Sunset on the Hoang-Ho, China . *E. Hildebrandt.*
Lent by Wm. Karrmann.

This famous Berlin artist, in his devotion to art, visited the East, and the above is one of his representations of that luxuriant clime.

270—Landscape . . . . . *Paul Brill.*
Lent by Wm. Karrmann.

A rare specimen of this early Flemish landscape painter.

271—Alsace Peasant . . . . . *J. Touranjon.*
Lent by H. L. Fry, Esq.

272—Portrait . . . . . *M. E. Snowden.*

273—Genre . . . . . *F. E. Meyerheim.*
Lent by John Shillito, Esq.

In Household Art Room.

274—Genre . . . . . *J. G. Meyer Von Breman.*
Lent by John Shillito, Esq.

In Household Art Room.

275—Moonlight . . . . . *Unknown.*
Lent by John Shillito, Esq.

In Household Art Room.

276—Thetis surprised by Peleus . . *Carl Schlösser.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

This and the nine following paintings were forwarded by the famous Art Exhibiting House of Bismeyer & Kraus, direct to Cincinnati for this exhibition. From delays at the New York Custom House they have arrived too late for special mention.

277—Lady in White Dress . . . *F. Schider.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

278—City of Tours after the Peace of 1871. *L. Kolitz.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

279—The Antiquarian . . . . *P. Seyppel.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

280—Lady and Parrot . . . *Gustave DeJonghe.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

281—Gentleman of the 18th Century . . *P. Körle.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

282—Forest in Winter . . . . *S. Jacobsen.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

283—Lady of the 18th Century . . . *P. Körle.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

284—Norwegian Water-Fall . . *H. Herzog.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

285—Cattle . . . . . *P. Storsenbesker.*
For Sale. Lent by Bismeyer & Kraus, Düsseldorf, Germany.
Special importation.

286— . . . . . *E. F. Andrews.*
Düsseldorf, Germany.

287—Ebb and Flow . . . *Landon Longworth.*

LIST OF ARTISTS.

"Medal," denotes the Paris Salon Medal, unless otherwise indicated; N. A., National Academician of New York; A, Asssociate Academician of New York; R. A., Royal Academician of London; S. B. A., Society of British Artists.

The numbers indicate the numbers in the preceding Catalogue.

ACHENBACH, ANDREAS, 117, 236, 238. Dusseldorf. Director Dusseldorf Academy. Medals, 1839, '55, '67 E. U.; Legion of Honor, 1864.
AMBERG, W. 204. Berlin.
ANDERSON, A. A. 233. New York.
ANDERSON, MRS. S. 143, 146. London.
ANDREWS, E. F. 286. Dusseldorf.
ARMISTEAD. 130. London.
BEARD, W. H. N. A. 91, 122. New York.
BENTON, DWIGHT. 9, 13, 39. Cincinnati.
BERTRAND, JAMES. 200. Paris. Pupil of Perin. Medals, 1861, '63, '69.
BIERSTADT, A. N. A. 249. New York.
BONFIELD, J. V. 61. Philadelphia.
BOTT, EMIL. 30. Dusseldorf.
BOUCHER, F. 43. Paris.
BOUGEREAU, WILLIAM ADOLPHE. 227. Paris. Prix de Rome, 1850. Medals, 1855, '57, '67 E. U. Cross Legion of Honor, 1869.
BOUGHTON, GEO. H. N. A. 120. Now of London.
BOULANGER, GUSTAVE ADOLPHE. 234. Paris. Prix de Rome, 1849; Medals, 1857, '59, '63; Cross Legion of Honor, 1865; Instructor in Government School of Arts, 1869.
BOURGES, LIONEL. 197. Paris.
BRIL, PAUL. 270. Flanders.
BRISTOL, J. B. A. 220, 228. New York.
BROMLEY, VAL. S. B. A. 108. London.
BROMLEY, WM. S. B. A. 140. London.
BROWN, J. G. N. A. 40, 150. New York.
BROYLES, WM. 36. Lancaster, O.
BRUN, CHARLES. 215. Paris. Pupil of Cabanel. Medal, 1868.
CALAME, A. 96, 133, 134. Geneva.
CASSATT, MARY S. 160, 184, 250. Philadelphia, now at Antwerp. Pupil of Couture and Gerome.
CHAPLIN, CHARLES. 106. Paris. Pupil of Groling. Medals 1851, '52, '65. Legion of Honor, 1865.

Cole, J. Foxcroft. 123, 172, 216. Boston.
Collyer, Vincent. A. 245. New York.
Corrodi, H. 158. Rome.
Courbet, Gustave. 256. Paris. Medals, 1849, '57, '61.
Creswick, Thos. R. A. 105. London.
Darrach, Mrs. S. D. 168. Boston.
De Cock, Cesar. 111. Paris. 1st cl. Medal, 1870.
De Haas, J. H. L. 152. Brussels.
De Haas, M. F. H. N. A. 90, 253. New York.
De Jonghe, Gustave. 280. Paris. Medals, 1863, '68.
De Metz, L'Enfant. 131. Paris.
De Pauw, Robert. 55. Brussels.
Diaz de la Pena, Narcisse. 161. Paris.
Eaton, J. O. N. A. 118, 139, 155, 190, 235. New York.
Escosura, Leon Y. 1. Paris. Pupil of Zamacois. Decoration of Spain.
Fantin, M. 258. Paris.
Fichel, Eugene. 129. Paris. Pupil of Delaroche. Medals 1857, '61, '69, '70.
Frankel, Ingomar. 211. Paris.
Frere, C. Theo. 3. Paris. Medals, 1848, '65.
Giacomotti, F. H. 35. Paris. Prix de Rome, 1854; Medals, 1864 '65, '66; Legion of Honor, 1867, E. U.
Gifford, S. R. N. A. 42, 210, 230. New York.
Gifford, R. Swain. N. A. 205. New York.
Gillemans, Johan. 68. Paris.
Goupil, J. 221. Paris.
Grandchamps, P. de. 176. Paris.
Grutzner, C. 177, 178. Munich.
Gude, Hans. 115, 171, 183. Carlsruhe. Professor of the Academy, Medals, 1855, '61, '67 E. U.
Guterbock, L. 246. Berlin.
Hamilton, James. 32, 121, 195, 214, 242. Philadelphia.
Hammel, A. H. 11, 20, 71. Cincinnati.
Harmon, Amelia. 15, 58, 59. New York.
Heade, M. J. 209. New York.
Henry, E. L. N. A. 38. New York.
Henzel, I. 94. London.
Hertal, Albert. 217. Dusseldorf.
Hereau, Jules. 251. Paris. Medals, 1865, '68.
Herzog, H. 284. Dusseldorf.
Hess, E. 75. New York.
Hildebrandt, Edward. 269. Berlin.
Hilmeyer, Carl. 86. Munich.
Hirst, Claude R. 16, 70, 73. Clifton.
Homer, Winslow. N. A. 153. New York.

Hulk, A. (*Fils*). 23. Brussels.
Inman, J. B. 17. Paris.
Inness, George. N. A. 189, 241. Rome.
Jacobsen, S. 282. Dusseldorf.
James, Mrs. H. 21, 64, 74. Cincinnati.
Johnson, Eastman. N. A. 187. New York.
Juberger, G. 116. Munich.
Kallock, Mary. 41. New York.
Kensett, John F. N. A. 83, 102, 157, 231. New York.
Key, John R. 28, 199, 201. Baltimore.
Knaus, L. 260. Berlin. Medals, 1853, '55, '57, '59, '67, E. U.; Legion of Honor, 1867.
Koerle, P. 281, 283. Munich.
Kolitz, L. 278. Dusseldorf.
Lambinet, Emile. 223. Paris. Medals, 1843, '53, '57; Legion of Honor, 1867, E. U.
Landelle, Charles. 212. Paris. Pupil of Delaroche. Medals, 1842, '45, '48, '55; Legion of Honor, 1855.
Lazerges, Hippolyte J. 97. Paris. Medals, 1843, '48, '57; Legion of Honor, 1867.
Le Clear, Thomas. 8. New York.
Lessing, Carl Frederick. 164, 169, 196. Carlsruhe. Director of Academy. Medal, 1st cl., 1837.
Longfellow, Ernest. 66, 82, 138, 207. Boston.
Longworth, Landon. 287. Cincinnati.
Maes, Rene. 132. Brussels. Gold Medal, 1869.
Magrath, W. 46. New York.
Malchus, Gustave. 192. Munich.
Malchus, Jos. 263, 268. Cincinnati.
Marchal, Charles. 239. Paris. Medals, 1864, '66.
McEntee, Jervis. N. A. 206, 247. New York.
Meeks, Eugene. 232. New York.
Meyerheim, F. E. 273. Berlin. Medal, 1855.
Meyer von Bremen, J. G. 198, 274. Berlin. Gold Medal of Prussia, 1850.
Millet, Jean Francois. 100. Paris. Medals, 1853, '64, '67, E. U.; Cross Legion of Honor, 1868.
Montague, A. 101. London.
Monzies, L. 84. Paris.
Moore, H. H. 213. Grenada, Spain.
Moran, Edward. A. 180. Philadelphia.
Moran, Thos. 45. New York.
Mosler, H. 142. Dusseldorf.
Muller, C. L. 174. Paris. Medals, '1838, 46, '48, '65; Legion of Honor, 1849; Officer, 1859; Member Institute of France, 1864.
N. G. W. 85. Cincinnati.
Nichols, E. W. 145. New York.

Noble, T. S. A. 65, 156. Cincinnati.
Noble, W. P. 261. Cincinnati.
Norton, W. E. 151. Boston.
Oakey, M. R. 14, 47. New York.
Ogilvie, Clinton. A. 51, 69. New York.
Pratt, R. M. N. A. 113. New York.
Price, S. W. 26. Lexington, Ky.
Provis, Wm. 126. London.
Pyne, R. L. 57. New York.
Radford, Edward. 154. London.
Ramsey, Milne. 248. Philadelphia. Pupil of Bonnet.
Raupp, C. 119, 224. Munich. Pupil of Piloty. Director of Nuremberg Art Academy.
Rethel, Otto. 218. Munich.
Richet, Leon. 188. Paris. Medal of 1872. Pupil of Diaz.
Rhomberg, Hanno. 219. Munich.
Rondel, F. A. 2, 67. New York.
Rothermel, P. F. 141, 181. Philadelphia.
Salieres, P. N. 48. Paris.
Saunier, Octave Alfred. 114. Paris. Pupil of Ciceri.
Sauvage. 125. Paris.
Schider, F. 277. Munich.
Schirmer, J. W. 170. Dusseldorf.
Schlosser, Carl. 276. Dusseldorf.
Schwebel, L. 262. Cincinnati.
Scott, W. B. 254, 255. London.
Seyppel, Carl. 279. Dusseldorf.
Sharples, George. 12, 80. Cincinnati.
Shattuck, A. D. N. A. 167. New York.
Simmonds. Jacob. 87, 88. Dusseldorf.
Smillie, George H. A. 29. New York.
Smith, F. H. 110. Boston.
Smith, T. L. 148. New York.
Snowe, Francis. 27, 98, 222. Boston.
Snowdon, Mary E. 264, 272. Cincinnati.
Sonderman, H. 81, 194. Dusseldorf.
Soyer, Paul. 127. Paris. Pupil of Ed. Frere.
Spencer, Mary. 34, 52, 179. Cincinnati.
Storsenbesker. 285. Hague.
Strauss, R. 265, 266. Cincinnati.
Stuart, Gilbert. 103.
Tait, Jno. R. 79. Cincinnati.
Theo, Jules. 107. Paris. Pupil of Diaz.
Thompson, A. Wordsworth. 182, 252. New York.
Tiffany, L. C. A. 56, 208. New York.
Touranjon, Jos. 7, 271. Cincinnati. Pupil of Gerome.

Turner, J. M. W. R. A. 259. London.
Twatchman, J. H. 18, 24. Cincinnati.
Van Hove, Victor. 243. Brussels. Medal, 1863.
Van Reuth, Ed. 5, 165. Baltimore.
Verboeckhoven, Eugene. 225. Brussels. Medals, 1824, '41, '55; Legion of Honor, 1845.
Veron, Alexandre Rene. 124, 163, 175. Paris. Pupil of Delaroche.
Verschuur, W. 229. Paris. Medals, 1861, '66.
Villegas, J. 144, 147. Rome. Decoration of Spain.
Vonderdonck. 50, 60. Brussels.
Wagner, S. 244. Baltimore.
Washington, G. 93, 104. Paris.
Way, J. H. 162. Baltimore.
Webber, C. T. 6, 186. Cincinnati.
Weber, Otto. 185. Berlin. Pupil of Couture. Medals, 1864, '69, '70.
Weeks, Ed. L. 53, 54, 193. Boston.
Welsch, T. C. 109. Paris. Pupil of Zeim.
Werner, H. 31. Dusseldorf.
Wiles, L. M. 22, 166. New York.
Willems, Florent. 173. Brussels. Medals, 1844, '46, '55, '67, E. U.; Legion of Honor, 1853; Officer; 1864.
Williams, F. D. 49, 149, 226, 240. Boston.
Willis, A. Van. 159. Brooklyn.
Wood, T. W. N. A. 137, 202. New York.
Woodward, Laura. 25, 135. New York.
Woodward, W. W. 37. Cincinnati. Pupil of Gerome.
Wright, Hiram. 10, 19. Cincinnati.
Wyant, A. H. N. A. 112, 136, 191, 237. New York.
Young, J. G. H. 4. Boston.
Zeim, Felix. 203. Paris. Medal, 1851, '52, '55.
Zugel, H. 33. Munich.

Abbreviations on many of the Framed Works.

P, Pix, Pinx—Signifies Painter.
D, Dl, Delin—Signifies Draughtsman.
Sc, Sct, Sculp—Signifies the Engraver.
Ex, Exc, Excudet—Signifies the Publisher.
In, Inven—Signifies Designer, and is frequently used to denote the Painter.
F, Fec, Fecit—Denotes the print was designed, drawn, and engraved by the same Artist.

NOTE.—Engravings are divided into Proofs before the letter, Proofs with the skeleton letter, and Prints.

Abbreviations used in this Catalogue.

B—Bartsch, Engraver and Standard Author, born in Vienna, 1757.
b—born ; d—died ; or figures thus, 1526–1570, denote the years of birth and death.
R. D.—The work of R. Dumesnil.
C—Prints in Cases.
En—English.
Eng—Engraved.
Etc—Etching.
F—Prints Framed.
Fl—Flemish, or Dutch School.
G. F—German Engravers who studied or developed in France.
Gr—German.
It—Italian.
Lith—Lithography.
O. L—Open Letter.
P—Proof. P. B. L—Proof before the letter.
Pt—Painter. Sculp—Engraver.
S. S—Second State. T. S—Third State. F. S—Fourth State.
Sp—Spanish.

List of Authorities.

Catalogues of the Brenton Collection, Gutekunst's of the Keller Collection, Heller, Mrs. Jameson, Kugler, Nagler, Ottley, Pilkington, Spooner, and Theis.

Abbreviations of Owners' Names.

A. D. B—Mrs. A. D. Bullock.
T. J. B—Mrs. Thos. J. Biggs.
J. Le B—James Le Boutillier.
A. D—A. Douglass.
W. H. D—Wm. Henry Davis.
K—Wm. Karrmann.
G. McL—Geo. McLaughlin.

General Catalogue of Engravings.

NOTE.—Reference is made to Alphabetical Catalogue of Engravers for more extended descriptions of the prints.

1 MARC ANTONIO RAIMONDI. Child and Bacchantes. *W. H. Davis.*

2. ANDREA MANTEGNA. Virgin and Child. *W. H. D.*

3. B. ROBETTA. Virgin and Child. M. Angelo. *Wm. Karrmann.*

4. AGOSTINO VENEZIANO. The Death of Ananias. Raphael. *K.*

5. F. BAROCCIO. The Annunciation. Original. *K.*

6. L. Schiavonetti. The Cartoon of Pisa. M. Angelo. *Geo. McLaughlin.*

7. AGOSTINO CARRACCI. Portrait of an Actor. Original. *G. McL.*

8. ANTONIO VENEZIANO. Venus and Cupid. *W. H. D.*

9. GIORGIO GHISI. The School of Athens. Raphael. *K.*

10. AUG. HOFFMAN. The Madonna of the Basin. Julio Romano. *G. McL.*

11. C. FR. MULLER. The Temptation. Raphael. *K.*

12. GIUSEPPE LONGHI. The Entombment. Crespi. *Henry Hooper.*

13. ANTONIO PERFETTI. Lord Cowper Madonna. Raphael. *K.*

14. NICHOLAS DORIGNY. Death of Ananias. Raphael. *K.*

15. CHAS. CLEMENT BERVIC. The Education of Achilles. J. B. Regnault. *Herman Goepper.*

16. CHAS. CLEMENT BERVIC. The Rape of Dejanira. Guido. *K.*

17. Agostino Carracci. Æneas Carrying off Anchises. Baroccio. *G. McL*
18. P. Van Schuppen. Portrait of Louise D'Orleans. G. Sene. *G. McL.*
19. Salvator Rosa. Group of Soldiers. Original. *A. Douglass.*
20. Salvator Rosa. Soldiers Playing Cards. Original. *A: D.*
21. G. Rivera. Saint John Carlo Dolci. *A. D.*
22. Giuseppe Longhi. Portrait of Burgomaster. Rembrandt. *K.*
23. Giuseppe Longhi. Head of an Old Man. Rembrandt. *K.*
24. Giuseppe Longhi. Lombardian Noble. *K.*
25. Giuseppe Longhi and P. Caronni. Portrait of Rembrandt, by himself. *A. D.*
26. Giuseppe Longhi. A Turk. Rembrandt. *K.*
27. Raphael Morghen. The Redemptor. *W. H. D.*
28. Raphael Morghen. Portrait of Leonardi Da Vinci, by himself. *K.*
29. P. Caronni. Portrait of Raphael Morghen. *K.*
30. Raphael Morghen. Portrait of Volpato. Angelica Kauffman. *K.*
31. Raphael Morghen. Portrait of Michael Angelo. *A. D.*
32. C. F. Dien. Portraits of Raphael and Perugino. Raphael. *W. H. D.*
33. Fred. Weber. Portrait of Julio Romano, by himself. *W. H. D.*
34. G. Garavaglio. Beatrice Cenci. Guido Reni. *A. D.*
35. Albert Heintz. Andrea Morone, the Violin Player. Raphael. *A. D.*
36. J. E. Pannier. Portrait of Velasquez. Sandoz. *W. H. D.*
37. E. Jeurat. Portrait of Nic. Vleughels. Ant. Pesne. *M. F. Force.*
38. C. F. Hastings. Portrait of Giotto. Sohn. *A. D.*
39. H. Goltzius. The Apollo Belvidere. *Henry Hooper.*
40. Chas. Clement Bervic. The Läocoon. *W. H. D.*

41. Lucas Cranach. The Tournament with Swords. *K.*
42. Albert Durer. Christ Received in Heaven. *K.*
43. Lucas Van Leyden. Saint Christopher. *W. H. D.*
44. B. Beham. The Halberdier. *K.*
45. W. Hollar. Portrait of Pietro Aretino. Titian. *K.*
46. W. Hollar. Titian's Daughter. Titian. *K.*
47. W. Hollar. Man with Sunflower. *K.*
48. W. Hollar. Moke. *Henry Hooper.*
49. W. Hollar. The Turk. *Miss Jones.*
50. W. Hollar. The Swans. *Miss Jones.*
51. W. Hollar. The Cathedral of Antwerp. *Miss Jones.*
52. W. Hollar. Insects. *Miss Jones.*
53. C. W. Dietrich. The Peasant Family Concert. *K.*
54. C. W. Dietrich. The Charlatan. *W. H. D.*
55. W. Hollar. The Three Mills. Breughel. *K.*
56. C. W. Dietrich. The Rat-poison Seller. *K.*
57. A. Van Ostade. Man and Woman Conversing. *W. H. D.*
58. D. N. Chodowiecke. The Five Races of Men. *K.*
59. Geo. Penzc. The Education of Achilles in War. *K.*
60. Geo. Fred. Schmidt. The Smokers. A. Van Ostade. *W. H. D.*
61. Geo. Fred. Schmidt. Portrait of Rembrandt, by himself. *K.*
62. Geo. Fred. Schmidt. Portrait of Prince of Prussia. *K.*
63. Geo. Fred. Schmidt. Portrait of G. F. Schmidt, by himself. *K.*
64. Geo. Fred. Schmidt. Head of an Old Man. G. Flinck. *G. McL.*
65. Geo. Fred. Schmidt. Portrait of his Wife. *K.*
66. Julius Thaeter. The Apocalyptic Riders. Cornelius. *K.*
67. Franz Keller. Madonna and Child. E. Deger. *K.*
68. Marie Ellenreider. Portrait of her Mother. Original. *K.*
69. Marie Ellenreider. St. Cecilia Reading. Original. *K.*
70. Marie Ellenreider. Portrait of her Father. Original. *K.*

71. J. Caspar. The Virgin Adoring the Child. E. Deger. *J LeBoutillier.*
72. Edward Eichens. Virgin and Child. E. Steinbruck. *J. LeB.*
73. B. Picart. Allegorical Representation of the Indies. *J. LeB.*
74. F. A. Thiele. Landscape Etching. *J. LeB.*
75. F. A. Thiele. Landseape Etching. *J. LeB.*
76. J. A. Klein. Goats. Original Etching. *K.*
77. Robt. Eberle. Sheep. Original Etching. *K.*
78. Halsemschocher. Swiss Chalet and Cattle. Original Etching. *K.*
79. Fr. Voltz. Cattle, Interior Stable. *K.*
80. S. Habenschaden. Cattle and Norwegian Shepherds. Original Etching. *K.*
81. Max Zimmerman. Trees with Marsh. Original Etch. *K.*
82. C. E. B. Morgenstern. Forest. Original Etch. *G. McL.*
83. Max Zimmerman. Margin of Forest. Original Etch. *K.*
84. Fred. Preller. Oaks and Beach. Original Etching. *K.*
85. J. C. N. Scheuren. Group of Trees. Original Etch. *K.*
86. Fred. Preller. Oaks and Seaside. Original Etch. *K.*
87. J. W. Schirmer. The Storm. Original Etching. *K.*
88. J. W. Schirmer. The Spring. Original Etching. *K.*
89. A. Schroedter. Don Quixote: The Combat. Original Etching. *K.*
90. Andreas Achenbach. Group of Fishermen and Women. *K.*
91. A. Schroedter. Don Quixote in Contemplation. *K.*
92. Andreas Achenbach. Caricature of an Actor. *K.*
93. Meyer Von Bremen. Group of Children. Original Etching. *K.*
94. E. N. Neureuther. Munich Artists preparing Christmas Tree. *K.*
95. Andreas Achenbach. The Fishwoman. *K.*

96–101. Adrian Collaert. Scenes in Life of Abraham. H. Goltzius. *J. LeB.*

102. Philip Galle. Going into the Temple. Martin Helmskerck. *J. LeB.*

103–120. Hans Collaert. Scenes in Life of St. Francis. *J. LeB.*

121. G. Sadler. The Nativity. J. Van Achen. *J. LeB.*

122. Cornelius Galle. Last Supper, with the Candelabra. Rubens. *J. LeB.*

123. Gerard de Lairesse. Minerva between Envy and Virtue. *J. LeB.*

124. Cornelius Cort. The Descent of the Spirit. T. Zucchero. *J. LeB.*

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144. Ant. Van Dyck. The Crowning with Thorns. Van Dyck. *Miss Jones.*
145. L. Visscher. Boy teasing Cat. *K.*
146. Lucas Vosterman. The Entombment. Raphael. *K.*
147. Rembrandt. Old Man with Curled Beard. Rembrandt. *K.*
148. D. Stoop. Horse at Trough. *G. McL.*
149. Adrian Vander Velde. The Herdsman. *K.*
150. N. Berghem. Herdsman and Flock crossing Brook. *K.*
151. Cornelius Dusart. The Great Village Festival. *W. H. D.*
152. A. J. M. Blanchard *pere.* Elizabeth of Bourbon. Rubens. *A. Douglass.*
153. Ed. Mandel. Antony Van Dyck. By himself. *K.*
154. Schiechkin. Landscape. *K.*
155. Anthony Waterloo. The Wooden Bridge. *K.*
156. John Both. The Muleteers. *K.*
157. Simon de Vlieger. The Wood near the Canal. *K.*
158. Zeeman. Vessels. *K.*
159. Gerhard Audran. The Plague at Ægina. *Miss Jones.*
160. Claude Lorraine. The Flight into Egypt. *K.*
161. Claude Lorraine. The Seaport at Sunset. *W. H. D.*
162. Claude Lorraine. Cattle crossing Brook. *K.*
163. Claude Lorraine. Seaport, with Large Tower. *K.*
164. James Mason. Landing of Æneas. Claude Lorraine. *K.*
165. Pierre Imbert Drevet. Portrait of Samuel Bernard. Rigaud. *Miss Jones.*
166. Claude Drevet. Portrait of Cardinal D'Auvergne. Rigaud. *G. McL.*
167. J. Daullé. Portrait. Baron the Actor. DeTroye. *Geo. McLaughlin.*
168. J. Bromley. The Crucifixion. Rubens. *W. H. Davis.*
169. J. Mathieu. L'Arcadie. N. Poussin. *G. McL.*

170. A. Calame. The Cascade, with Pines. 1st proof. *W. Karrmann.*
171. " " " " 2d proof. *W. K.*
172. " " " " 3d " *W. K.*
173. " " " " 4th " *W. K.*
174. " " " " 5th " *W. K.*
175. " " Passage in Forest. 1st " *W. K.*
176. " " " " 2d " *W. K.*
177. " " Group of Oaks. 2d " *W. K.*
178. " " Chestnut Trees and Mountain. 2d " *W. K.*
179. " " " " " 3d " *W. K.*
180. " " " " " 4th " *W. K.*
181. " " Mountain, with Brook. 2d " *W. K.*
182. Francis Vivares. Landscape. Gaspar Poussin *J. LeBoutillier.*
183. J. Wood. " " *J. LeB.*
184. P. Martini. Heliodorus chased from the Temple. Raphael. *J. LeB.*
185. Joseph Vernet. Landscape. *J. LeB.*
186. John Folo. Maria Magdalen. A. Kauffmann. *J. LeB.*
187. T. W. Th. Janssen. Hieronymus Jobs as Schoolmaster. Hansenclever. *W. K.*
188. T. M. St. Eve. Portrait Andrea del Sarto. By himself. *Douglass.*
189. Dupreel. La Kermesse Flamande. Rubens. *W. H. D.*
190. L. A. Claessens. The Three Ages. *W. H. D.*
191. P. Maleuvre. The Satyr and the Peasants. Dietricy. *J. LeB.*
192. M. Pitteri. Penitent Magdalene. Solimene. *J. LeB.*
193. J. F. Deininger. St. Severinus and Odoacer. *J. LeB.*
194. — Frussotte. Gate of St. Grinjona Zaara. Cassas. *J. LeB.*
195. E. G. Keuger. Group of Soldiers. Schenau. *J. LeB.*

196. J. Daulle. The Tender Adieus of the Milkmaid. Nain. *J. LeB.*
197. F. Basan. The Vigil. Aubert. *J. LeB.*
198. Giovanni Volpati. Modesty and Vanity. Leonardo Da Vinci. *J. LeB.*
199. Ant. Tempesta. Battle Scene. *J. LeB.*
200. Clement Kohl. Isaac blessing Jacob. Louis Kohl. *J. LeB*
201. F. Basan. The Slave Market. Poleberg. *J. LeB.*
202. B. Kilian. Burckhard Loffelholtz. Mayr. *J. LeB.*
203. Cornelius Visscher.. Portrait of Vondelius. C. Visscher. *J. LeB.*
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205. J. Berghem. Landscape. *J. LeB.*
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220. Th. Galle. Portrait of Pietro Coecke. *J. LeB.*
221. Giovanni Volpato. The Traveling Mountebank. F. Maggiotti. *J. LeB.*
222. F. Bartolozzi. Head of an Angel. Cipriani. *J. LeB.*
223. Unknown. Girl with Bunch of Grapes. *J. LeB.*

224. Giovanni Volpato. Punch and Judy. F. Maggiotto. *J. LeB.*
225. B. Castiglione. The Entrance into the Ark. *J. LeB.*
226. P. Canot. A Fresh Breeze. Vandervelde. *J. LeB.*
227. L. Audran. Act of Mercy. S. Bourdon. *J. LeB.*
228. J. B. Chatelaine. Landscape. Gaspar Poussin. *J. LeB.*
229. Marcus Pitteri. Portrait of Marquis Scipione Maffei. F. Lorenzi. *J. LeB.*
230. J. Beauvarlet. Death and Adonis. Bacciarelli. *J. LeB.*
231. A. Bartsch. St. John Baptizing. *J. LeB.*
232. A. Viviani. Holy Family. Van Aben. *J. LeB.*
233. Unknown. Landscape. *J. LeB.*
234. F. Forster. Christ Breaking Bread. *J. LeB.*
235. Jac. Lubin. Portrait of Jean Baptiste Colbert. *J. LeB.*
236. Van der Gucht. Hercules Carrying off Cerberus. Van der Gucht. *J. LeB.*
237. Tony Johannet. The Pearl Madonna. Raphael. *J. LeB.*
238. Bromley. Portrait of John Smeaton. Brown. *J. LeB.*
239. B. Weys. Holy Family. *J. LeB.*
240. F. Bartolozzi. Countess Cowper. Hamilton. *J. LeB.*
241. Tony Johannet. Head of the Virgin in the Visitation. Raphael. *J. LeB.*
242. Unknown. St. John. *Sam. G. Moore.*
243. J. G. Wille. Little Scholar. Schenau. *Sam. G. Moore.*
244. J. G. Wille. The Aunt of G. Dow. Gerhard Dow. *Sam. G. Moore.*
245. J. J. DeBoisseau. The Wayside Cross. Vandervelde. *Sam. G. Moore.*
246. Agostino Carracci. St. Jerome. A. Carracci. *Sam. G. Moore.*
247. P. Toschi. Madonna della Tenda. Raphael. *W. H. D.*
248. Antoine Masson. Christ at Emmaus. Titian. *W. H. D.*
249. P. Anderloni. Attila before Rome. Raphael. *Mrs. T. R. B.*

250. A. Desnoyers. The Visitation. Raphael. *Mrs. T. R. B.*
251. L. P. H. Dupont. Marriage of St. Catherine. Correggio. *W. H. D.*
252. C. F. Von Muller. St. John. *W. H. D.*
253. G. J. Felsing. Madonna of the Throne. Andrea del Sarto. *A. D. B.*
254. C. L. Schuler. Madonna of the Louvre. Raphael. *Mrs. T. R. B.*
255. Raphael Morghen. The Madonna del Granduca. Raphael. *Mrs. T. R. B.*
256. Claudia-Artiaria. Holy Family. Luini. *Mrs. T. R. B.*
257. Raphael Morghen. Parce Somnum Rumpere. Titian. *A. D. B.*
258. G. Garavaglia. Laban, Jacob, Rachel, and Leah. Appiani. *W. H. D.*
259. Raphael Morghen. The Chair Madonna. Raphael. *G. McL.*
260. Edward Mandel. The Chair Madonna. Raphael. *J. H. E.*
261. P. Anderloni. The Madonna Tempi Raphael. *Mrs. T. J. Biggs.*
262. P. Betteline. St. John. Domenichino. *A. D. Bullock.*
263. Edward Mandel. Madonna Colonna. Raphael. *Mrs. T. R. B.*
264. C. G. Schultze. Magdalen. Battoni. *K.*
265. William Sharp. The Doctors of the Church. Guido. *J. LeB.*
266. A. Desnoyers. Vierge au Poisson. Raphael. *Mrs. T. R. B.*
267. Fred. Wagner. The Last Supper. L. da Vinci. *T. R. B.*
268. M. Steinla. The Virgin and Fish. Raphael. *K.*
269. F. Bartolozzi. The Circumcision. Domenichino. *J. LeB.*
270. S. F. Lignon. The Virgin and Fish. Raphael. *W. H. D.*
271. P. Betteline. M. Magdalene. Schidone. *A. D. B.*

272. P. Toschi. Christ bearing the Cross. Raphael. *Mrs. T. R. B.*
273. P. Anderloni. The Adoring Angels. Titian. *K*
274. Raphael Morghen. The Transfiguration. Raphael. *A. D. B.*
275. A. Desnoyers. La Belle Jardiniere. Raphael. *K.*
276. P. Toschi. The Descent from the Cross. Daniel de Volterro. *Mrs. T. R. B.*
277. A. Lefevre. St. Cecilia. Raphael. *A. D. B.*
278. Joseph Keller. Madonna de San Sisto. Raphael. *A. D. B.*
279. C. F. Von Muller. Madonna di San Sisto. Raphael. *Miss Louise Jones.*
279½. Edward Mandel. Madonna Panshanger. Raphael. *A. D. B.*
280. L. A. Claessens. Le Rieur. F. Hals. *H. Goeper.*
281. R. Trossin. Mater Dolorosa. Guido. *H. Goepper.*
282. A. C. Reindel. Kaiser Carl. A. Durer. *K.*
283. Geo. Fred. Schmidt. The Affianced Jewess. *K.*
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285. G. Edelinck. Portrait of Philip of Champaigne. By himself. *K.*
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287. Antoine Masson. Portrait of Guillaume de Brisacier N. Mignard. *W. H. D.*
288. S. F. Lignon. Portrait. N. Poussin. By himself. *W. H. D.*
289. A. Francoise. Portrait of M. Angelo. *A. D. B.*
290. A. Desnoyers. Napoleon the Great. Gerard. *A. D. B.*
291. Photographs: Portraits Correggio, Parmiggianino, and Toschi, and Hall, at Parma, containing Correggio's paintings.
292 Robert Strange. Portrait of Altoviti. Raphael. *K.*
293. L. Lempereur. Portrait Jeuraz. *W. H. D.*
294. F. Forster. Titian's Belle at the Toilette. Titian. *K.*
295. Edward Mandel. Titian at Ninety. *A. D. B.*

296. F. Forster. Portrait of Raphael. By himself. *K.*
297. F. Weber. Portrait of Hans Holbein. By himself. *D.*
298. Aristides Louis. Napoleon with the Snuff-box. Delaroche. *J. T. Hooper.*
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300. Richard Earlom. Portrait of Rembrandt. By himself. *J. LeB.*
301. Thomas Ryder. The Politician. Elmer. *D.*
302. Ernst Morace. Portrait. J. G. Muller. F. Tischbein. *J. LeB.*
303. Domenico Cunego. Portrait of Raphael Mengs. By himself. *J. LeB.*
304. Unknown. Old Woman. J. Van Campen. *J. LeB.*
305. Unknown. Port. Jas. H. Beard. *S. P. Post.*
306. G. Planer. Rembrandt and his Wife. *J. Howard Emery.*
307. Raphael Morghen. La Fornarina. Raphael. *J. LeB.*
308. J. F. Bause. Gustavus Adolphus. Fittler. *J. LeB.*
309. M. Rodermont. Johannes Secundus. *J. LeB.*
310. Giuseppe Longhi. Head of St. Jerome. Crespi. *J. LeB.*
311. Fred Arnold. Portrait of Chodowiecki. Graff. *J. LeB.*
312. Robert Strange. Venus binding Cupid. Titian. *Herbert Jenney.*
313. J. G. Wille. Death of Cleopatra. Netcher. *J. Howard Emery.*
314. Giuseppe Longhi. Galatea. Albani. *W. H. D.*
315. Robert Strange. Danae. Titian. *K.*
316. R. E. Lepicie. The Marriage Contract. C. A. Van Loo. *J. Howard Emery.*
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318. L. Cars. Domestic Scene. Greuze. *W. H. D.*
319. C. A. Porporate. Take Care! A. Kauffman. *J. LeB.*
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321. ULMER. Distribution of Prizes. Van der Helst. *K.*
322. A. FRANCOISE. Marie Antoinette led to Execution. Delaroche. *A. D. B.*
323. A. B. RAIMBOUCH. Blind Man's Buff. D. Wilkie. *W. H. D.*
324. R. TROSSIN. Fisher Boy. E. Magnus. *A. D.*
325. L. CALAMATTA. Francoise de Rimini. Ary Scheffer. *Herbert Jenney.*
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329. G. J. FELSING. The Maidens at the Well. E. Bendemann. *John A Gano.*
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331. G. GARAVAGLIA. Madonna with Stars. Guido. *W. H. D.*
332. P. TOSCHI. St. John the Evangelist. Correggio. *W. H. D.*
333. P. TOSCHI. Diana throwing off her Veil. Correggio. *W. H. D.*
334. P. TOSCHI. St. Mark and St. Gregory. Coereggio. *W. H. D.*
335. P. TOSCHI. St. Peter and St. John. Correggio. *W. H. D.*
336. P. TOSCHI. La Madonna della Scodella. Correggio. *W. H. D.*
337. P. TOSCHI. The two Deacons. Parmiggianino. *W. H. D.*
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340. P. TOSCHI. The Pieta. Canova. *Mrs. T. R. B.*
341. A. DE ST. AUBIN. "Do be Discreet." *Wm. Henry Davis.*
342. F. DINGER. At the Monastery. A. Siegert. *W. H. D.*
343. A. DE ST. AUBIN. "Count on my Vows." *W. H. D.*
344. MARIANO BOVI. Female Head. Cipriani. *J. LeB.*
345. A. L. MARTINET. The Palm Madonna. Raphael. *W. H. D.*

346. Francis Hall. The Great Eastern Railway Station. W. P. Firth. *W. H. D.*

347. A. Zingg. Moonlight. Van der Meer. *J. LeB.*

348. A. J. B. M. Blanchard. The Derby Day. W. P. Firth. *L. C. Hopkins.*

349. Unknown. Holy Family. *H. Fry.*

350. Henry A. Ogg. Infancy. Sir Thomas Lawrence. *J. LeB.*

351. J. Pye. Holy Family. Polenberg. *H. Fry.*

352. J. B. Poilly. Holy Family. N. Poussin. *G. McL.*

353. A. Zingg. Stag Hunt. Ruysdael. *K.*

354. — Doney. Marie! benie de Dieu. Rubio. *J. LeB.*

355. Claude Mellan. The Face of Christ, called the Sudarium of St. Veronica. *J. LeB.*

356. A. F. B. Geile. St. Michael of the Louvre. Raphael. *W. H. D.*

357. C. M. Dien. Martyrdom of St. Cecilia. Romano. *A. D. B.*

358. G. Cleter, and M. A. Martini. Madonna of the Veil. C. Dolci. *Herbert Jenney.*

359. Guiseppe Longhi. Repose in Egypt. Procaccini. *K.*

360. Revel. Broken Pitcher. Greuze. *W. H. D.*

361. Raphael Morghen. Noli me tangere—"Touch-me-not." Baroccio. *W. H. D.*

362. A. Schultheiss. Regrets. Mozet. *K.*

363. G. Planer. Mary of Egypt. Ribera. *W. H. D.*

364. A. Perfetti. Presentation in the Temple. Fra Bartolomeo. *H. Goepper.*

365. A. Beaugrand. Head of the Virgin Mary. Luini. *A. D. B.*

366. Domenico Cunego. Christ buffeted. Giovanni Lanfranco. *J. LeB.*

367. Geo. T. Doo. The Combat. Wm. Etty. *J. LeB.*

368. Joseph Keller. The Dispute of the Sacrament. Raphael. *Dr. F. Rolker.*

369. J. J. Chant. Return of Mayflower. Boughton. *A. D. B.*
370. Paul Girardet. The Last Victims of the Reign of Terror. C. L. Muller. *Dr. W. W. Seely.*
371. Jas. Fittler. Seaport. Claude Lorraine. *K.*
372. Samuel Smith. Landscape. Ruysdael. *W. H. D.*
373. Edward Steinbruck. Landscape. Lessing. *K.*
374. John Browne. Cephalus and Procris. Claude. *K.*
375. Unknown. Sea View. Joseph Vernet. *J. LeB.*
376. A. Calame. Solitude. 1st Proof. *K*
377. A. Calame. Solitude. 2d Proof. *K.*
378. A. Calame. Solitude. 3d Proof. *K.*
379. A. Calame. Solitude. 4th Proof. *K.*
380. A. Calame. Solitude. 5th Proof. *K.*
381. A. Calame. Solitude. 6th Proof. *K.*
382. A. Calame. The Torrent. 1st Proof. *K.*
383. A. Calame. The Torrent. 7th Proof and Finished State. *K.*
384. John W. Schirmer. German and Italian Forest Scenes. Original. Etching. *K.*
385. Salvator Rosa. Oedipus. Original Etching. *K.*
386. A. Schleich. Song of the Bell. Neilson. *J. LeB.*
387. Augustus Gaber. The Adoration of the Kings. Martin. Schoen. *J. LeB.*
388. E. Jazet. Les Illusions Perdues. Gleyre. *L. C. Hopkins.*
389. Paul Girardet. Prodigal Son. Dubuffee. *W. Derby.*
390. S. T. Willmore. The Scotch Ferry. Thompson. *J. LeB.*
391. Augustus Gaber. The Crucifixion. *J. LeB.*

Catalogue of Water Colors and Drawings.

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392. J. Touranjon. View in Corryville. *Artist*
393. B. C. Koeck-Koeck. Winter Scene. "Seeking for Quarters." *H. Hooper*
394. David Roberts. View from Piazza San Marco, Venice. *M. D. Conway.*
395. Andreas Achenbach. Caricatures of Dusseldorf Artists. *K.*
396. Franz Pitner. Viennoise Portraits and Interior. *John D. Kinney.*
397. Peruggi. The Chess Players. *Mrs. A. S. Winslow.*
398. Keller. Tropical Scene. *K.*
399. Schelfhout. Marine. *K.*
399½. F. Kramer. Faust and Mephistopheles. (Sepia) *J. W. Wayne.*
400. Schirmer. Landscape. *K.*
401. Scheuren. Landscape. *Chas. E. Matthews.*
402. M. Hondekoeter. Chickens. *K.*
403. Schirmer. Landscape. *Chas. E. Matthews.*
404. Scheuren. Landscape. *K.*
405. Scheuren. Landscape. *Chas. E. Matthews.*
406. Jos. Koch. Landscape, with ruins. *K.*
407, 408. B. Giota. Roman Peasant Women. *Mrs. A. S. Winslow.*
409. Schirmer. Landscape. *John Church, Jr.*
410, 411, 412, 413, 414. Tapiro. Roman Peasant Women. *John S. Baker.*
415. Calame. The old Mill. *Hy. Hooper.*
416. Unknown. Study of heads after Raphael's entombment, made as a design for an engraver. *K.*
417, 418, 419, 420. Scheuren. Spring, Summer, Autumn and Winter. *K.*

421. SCHEUREN. The Exile. *Hy. Hooper.*

"Over the sea
To the exile on the barren strand
Comes the melancholy chimes of Fatherland."

422. SCHEUREN. Romance. *K.*

423. SCHEUREN. History. *K.*

424. SCHEUREN. Landscape. *K.*

425, 426. FRANZ PITNER. Roman Peasant Woman. *J. D. Kinney.*

427. J. M. W. TURNER. The Ship Yard. *M. D. Conway.*

428. C. CLAUDER. Cupid playing a Pipe. *M. R. Clauder.*

429. GOTTFRIED MIND. (Called the Raphael of Cats.) Cats and his own Portrait. *K.*

430. SCHIRMER. Roman Landscape. *K.*

431. UNKNOWN. Landscape. *K.*

432. SCHEUREN. " Solitude. *K.*

433. SCHIRMER. " Moonlight. *K.*

434. SCHIRMER. Solitude. *K.*

435. SCHIRMER. Primitive Forest *K.*

436. SCHIRMER. Moonlight (Charcoal). *K.*

437. PRELLER. Marine. Storm on Coast. *K.*

438. CALAME. Lake of the Four Cantons. *K.*

439. TOZIER. Marine. *E. S. Wayne.*

440. SCHOTEL. Marine. *K.*

441 SCHIRMER. Roman Campagna. *K.*

442. A LEU. Mountain Scene. *K.*

443. A WEBER. Landscape. *K.*

444. SCHIRMER. Flight into Egypt. (Charcoal.) *K.*

445. THEO. JONES. Malmiztic the Toltec. *Francis Ferry.*

446. HANS GUDE. Mountain Top. *K.*

447. SCHEUREN. Village Scene, with engraving of same subject by Abbema. *K.*

448. L. FROMMEL. Pontine Marshes. (Lithograph.) *K.*

449. SCHIRMER. Wetterhorn, with an etching of same subject by his pupil, L. Rausch. *K.*

450. GREUZE. Sketch in Red Crayon. *Leonce Rabillion, Baltimore.*

451. OTTO GIORGI. View near Pizga. *J. D. Kinney*

452. SCHIRMER. Good Samaritan. (India Ink.) *K.*

453. CARL FROMMEL. Drawing of Landscape after Claude, for copy, and engraving of same by same. *K.*

454. SCHEUREN. Returned Crusader. *K.*

455. J. TOURANJON. "L'Alsace! 1871." *Artist.*

456. ARUNDEL SOCIETY. Copy of the Madonna of the Meyer Family after Holbein, at Darmstadt. *John T. Hooper.*

457, 458. *Same.* Angels from Altar Piece, by Fra Angelica at Florence. *Robt. Hosea.*

459. COLORED PHOTOGRAPH. Duel after the Ball. After Gerome. *J. L. Keck.*

460. COLORED PHOTOGRAPH. Florentine Poet. *M. F. Force.*

461. ARUNDEL SOCIETY. St. Matthew and St. Peter. After Durer. *John T. Hooper.*

462. ARUNDEL SOCIETY. St. Paul and St. Mark. *John T. Hooper.*

463. THERESE HEGG. Flower Piece. *Mrs. A. S. Winslow.*

464. ARUNDEL SOCIETY. Virgin and Child. After Fra Angelica. *Robert Hosea.*

MISCELLANEOUS.

465. LAOCOON. From the cast. *Julia L. Baker.*

466. WRESTLERS. From the cast. *Richard Hammond.*

467. MERCURY. From the cast. *R. Russell Whitmore.*

468. APOLLO. From the cast. *M. Keller.*

469. DISCOBOLUS. After the cast. *M. L. Hosbrook.*

470. HEAD. By Georgiana Woollard.

471. WOUNDED SCOUT. After Rogers, Group, by Thomas C. Shipley.

472. LAST CARTRIDGE. After Rogers, Group, by Ed. G. Turner.

473. E. MOHLENHOFF. Crayon of Swiss Chalet.

ALPHABETICAL LIST OF ENGRAVERS.

ABBEMA, WILHELM VON (Crefeld, 1811) . . *Gr.*

85. Study of Trees, after Scheuren. C *William Karrmann.*

ACHENBACH, ANDREAS (II. Cassel, 1815) . . *Gr.*

90. Seaman on Shore. Original Etching. C *K.*

92. Caricature of an Actor. Original Etching. C *K.*

95. Old Fishwoman. Original Etching. C *K.*

ANDERLONI, P. (1784–1849) . . . . . *It.*

273 The Adoring Angels, after Titian. F *K.*

261. The Madonna Tempi, after Raphael. F *Mrs. T. R. Biggs.*

249. Attila before Rome, after Raphael. O. L. P. F *Mrs. T. R. B.*

ARNOLD, FRED (Berlin, d. 1809) . . . . . *Gr.*

ARTIARIA, CLAUDIA (Pupil of Longhi; 1810–1862) *It.*

255. Holy Family, after Luini. P. B. L. *Mrs. T. R. B.*

311. Portrait of Chodowiecki, after A. Graff. F *J. LeBoutillier.*

AUBIN, AUGUSTIN DE ST. (Paris, 1736)

341. "Do be Discreet." F *Wm. Henry Davis.*

343. "Count on my Vows." F *W. H. D.*

AUDRAN, G. (Lyons, 1640; Paris, 1703) . . . *Fr.*

159. Plague at Ægina. C *Miss L. Jones.*

AUDRAN, LOUIS . . . . . *Fr.*

227. Act of Mercy, after S. Bourdon. C *J. LeB.*

BAILLEU, PETER DE (Antwerp, 1614) . . . *Fl.*

BANNERMAN, A. (Cambridge, 1730) . . . . *En.*

218. Portrait of Inigo Jones. *J. LeB.*

BARATTI, A. (Florence, 1727) . . . . *It.*

214. Christ Preaching, after Picart. *J. LeB.*

219. Godfrey I, Duc de Lorraine. *J. LeB*

BARTSCH, ADAM. (Vienna, 1756–1821) . . .

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231. St. John Baptising. Guercino, Etching, "1803." C *J. LeB.*

BARROCCI, F. (Urbino, 1528; Rome, 1612) . . *It.*

5. The Annunciation. C *K.*

BARTOLOZZI, F. (Florence, 1730; Lisbon, 1813) . *It.*

240. Countess Cowper, after Wm. Hamilton, R. A. 1798. *J. LeB.*

222. Angel, after J. B. Cipriani. C *J. LeB.*

269. The Circumcision, Domenichino. A fine Proof. F *J. LeB.*

BAS, PH. LE (Paris, 1708–1782) . . . . *Fr.*

204. Lion Hunt, after Rubens. Etching. C *J. LeB.*

BASAN, F. (Paris, 1723–1797) . . . . *Fr.*

201. Slave Auction, after Polemburg, whose peculiarity was in having his pictures one-sided. C *J. LeB.*

197. The Old Woman Watching, after Aubert. C *J. LeB.*

BAUSE, J. F. (Leipsic, 1738–1814) . . . *Gr.*

308. Gustavus Adolphus, after Fittler. F *J. LeB.*

BEAUGRAND, A. (Pupil of Dupont; Paris, 1809–1860) *Fr.*

365. Head of Virgin Mary, after Luini. F *A. D.*

BEAUVARLET, J. (Abbeville, 1732–1797) . . *Fr.*

230. Death of Adonis, after Frederica Bacciorelli. C *J. LeB.*

BEHAM, B. (Pupil of Dürer; 1496–1540) . . *Gr.*

44. The Halberdier. Fine work. C *W. H. D.*

BERGHEM, N. (Harlæm, 1620–1683) . . . . *Fl.*

150. Animals Crossing Brook. Original work. B. G. C *K.*

BERGHEM, A. . . . . *Fl.*

209. Shoeing the Mule. Original Etching. C *J. LeB.*

BERGHEM, J. . . . . *Fl.*

205. Landscape. Original Etching. C *J. LeB.*

BERTINET, G. . . . . *Fr.*

326. Margaretta and Faust, after Merle. F *A. D. B.*

BERVIC, CHAS. CLEMENT. (Pupil of Wille, 1756–1822) *Fr.*

16. The Rape of Déjanira, after Guido Reni. C *K.*

15. Education of Achilles, after J. B. Regnault. C *Herman Goepper.*

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40. The Group of the Laöcoon (restored). Brilliant S. S. C *W. H. D.*

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BETTELINE, P. (Lugano, 1763–1828) . . . .

262. St. John. Domenichino Pt. F *A. D. Bullock.*

271. M. Magdalene. Schidone. F *A. D. B.*

BLANCHARD, A. J. B. M. (Paris, 1792–1849) . . *Fr.*

152. Elizabeth de Bourbon, Queen of Spain, after Rubens. C *A. Douglass.*

348. The Derby Day, after W. P. Frith, R. A. F *L. C. Hopkins.*

BOISSIEU, J. J. DE (1736–1810) . . . . *Fr.*

245. Way-side Cross, after Van Velder. C *S. G. Moore.*

BOTH, J. (Utrecht, 1610–1651) . . . . . *Fl.*

156. The Muleteer. C *K.*

BOVI, MARIANO (Pupil of Bartolozzi) . . . *It.*

344. Female Head, after Cipriani. F *J. LeB.*

BRAND, JOHN (1723–1795) . . . . . *Fl.*

128. Landscape: Original Design. Etching. P. C

BROMLEY, J. C. (London) . . . . . *En.*

168. Crucifixion, after Rubens. P. *W. H. D.*

237. Portrait, J. Smeaton, Engineer, after J. Brown. C *J. LeB.*

BROWNE, JOHN (1719–1790) . . . . . *Eng.*

374. Cephalus and Procris, after Claude. F *K.*

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CALAMATA, L. (1802–1869) . . . . . *It.*

325. Francoise de Rimini, after Ary Scheffer. **F** *Herbert Jenney.*

CALEDDI, J. . . . . .

207. Saviour of the World, surrounded by the Four Evangelists; after Fra Bartolomeo. **C** *J. LeB.*

CANOT, P. (1710–1777) . . . . . *Fr.*

226. Fresh Breeze, after Van der Velt. **C** *J. LeB.*

CARRACCI, AGOSTINO (Bologna, 1558; Parma, 1601) *It.*

17. Æneas carrying of Anchises, after Barocci. "1595." Original Etching. B 110. **C** *G. McLaughlin*

246. St. Jerome, after Baroccio. Original Etching. **C** *S. G. Moore.*

7. Portrait of an Actor. **C** *G. McL.*

CARRACCI, LUDOVICO (Bologna, 1555–1619) . *It.*

215. Virgin Child and St. John. **C** *J. LeB.*

CARONNI PAOLO, (School Longhi) . . . . *It.*

29. Portrait Raphael Morghen. *K.*

CARS, L. (Lyons, 1702–1771) . . . . . *Fr.*

318. Domestic Scene, after Greuze, 1726–1805. S. S. **F** *W. H. D.*

This is shown more to exhibit the painter's manner than as an engraving. His paintings bring higher prices than the work of any other artist of his period.

CASTIGLIONE, BENEDETTI, (Genoa, 1616–1670) . *It.*

225. Animals going into the Ark. Original Etching. **C** *J. LeB*

CASPAR, J. (Berlin, 1799) . . . . . *Gr.*

71. St. Marie Adoring the Child, after Deger. **C** *J. LeB.*

CHANT, J. J. . . . . *Fr.*

369. Return of the Mayflower, after Geo. H. Boughton. **F** *A. D. B.*

CHATELAIN, J. B. (1710–1771) . . . . . *En.*

228. Landscape, after G. Poussin. C *J. LeB.*

CHAMBERS, THOMAS (London, 1724) . . . *En.*

217. Portrait Cor., Polemburg, Painter, by himself. C *J. LeB.*

CHODOWIECKI, D. N. (Director of the Academy of Berlin, 1726–1801) . . . . . *Gr.*

58. Called the Callot of Germany. Variety of the Human Race (original.) C *K.*

CLAUDE, of Lorraine (Alsace, 1600; Rome, 1682) . *Fr.*

161. Sunset. Etching. R. D. 15. T. S. C *W. H. D.*

163. Sea Coast with Tower. Etching. R. D. 13. S. S. C *K.*

160. Flight into Egypt. Etching. B. 43. F. S. C *K.*

162. Crossing the Brook. Etching. R. D. 8. T. S. C *K.*

As painter and engraver, one of the greatest interpreters of nature.

CLAESSENS, L. A. (Amsterdam, 1764–1834) . *Fr.*

190. Three Ages, after Giorgione. C *A. D.*

280. Le Rieur, after F. Hals. F *H. Goepper.*

CLETER, G., AND M. A. MARTINI. . . . . *It.*

358. Madonna of the Veil, after C. Dolci. F *Herbert Jenney.*

COLLAERT, HANS (Antwerp, 1540–1622) . . *Fl.*

103..120. Scenes from life of St. Francis. *J. LeB.*

COLLAERT, ADRIAN (Antwerp, 1570) . . . *Fl.*

96–101. Life of Abraham, after H. Goltzius. *J. LeB.*

CORREGGIO, (1494–1534) . . . . . .

291. Photographs, Portraits of Parmiggianino, Correggio and Toschi, the engraver of their works. Also, Hall in the Convent of St. Paul, Parma, representing scenes from the stories of Diana.

CORT, COR. (Harlæm, 1536; Rome, 1578) . . *Fl.*

135. Reception in the Temple. *J. LeB*

126. "1566." The Entombment, after J. Clovio. *J. LeB.*

127. "1570." Marriage of Cana, after Sabbatine. *J. LeB.*

124. "1574." Descent of the Holy Spirit, after Thad. Zucchro. C *J. LeB.*

COUSINS, SAMUEL (A. R. A.) . . . . . *En.*

299. William Shakespeare, from the Chandos portrait. Engraved for the Shakespeare Society in 1849. F *J. LeB.*

CRANACH, LUCAS (Kronach, 1472; Wiemar, 1553) . *Gr.*

41. (Wood.) Tournament with Swords. B. 127. C *W. H. D.*

CUNEGO, DOMENICO (Verona, 1727; Rome, 1794) . *It.*

303. Portrait of Raphael Mengs, by himself. F *J. LeB.*

366. Christ buffeted, after Giovanni Lanfranco. F *J. LeB.*

DAULLÉ, J. (Abbeville, 1709; Paris, 1763) . . *Fr.*

167. Portrait of Baron, the actor after De Troye. C *G. McL*

196. The Tender Adieus of the Milkmaid, after Nain. C *J. LeB.*

DEINNINGER, J. F. . . . . .

193. St. Severinus and Odoacer, after O. Knille. P. C *J. LeB.*

DESNOYERS, A. G. L. B. (Paris, 1779–1857) . . *Fr.*

Distinguished for his successful reproduction of Raphael's works, besides possessing a brilliant technic.

266. Vierge au Poisson, Raphael, Madrid Gallery. F *Mrs. T. R.. B.*
(There are copies of this by three great masters.)

250. The Visitation, after Raphael, in Madrid. F *Mrs. T. R. B.*

275. La Belle Jardinière, after Raphael, in the Louvre. F *K.*

290. Napoleon the Great, after Gérard. F *A. D. B.*

DIEN, C. M. F. (Scholar of Audouin; Paris, 1787–1865) . . . . . *Fr.*

357. Martyrdom of St. Cecilia. After Romano, who copied the face of the saint from his master's picture. See No. 277. **F** *A. D. B.*

32. Portraits: Perugino and Raphael, from the School of Athens. **C** *W. H. D.*

DIETRICH, C. W. (Weimer, 1712; Dresden, 1774) . *Gr.*

56. The Rat-poison Seller. Original, rare. **C** *K.*

53. Peasant Family Concert. Original. **C** *K.*

54. The Charlatan. **C** *W. H. D.*

DINGER, F. (1827, Scholar of Prof. KELLER, Dusseldorf) . . . . . *Gr.*

327. Cromwell at the Death-bed of his Daughter, after J. Schroder. O. L. P. **F** *W. H. D.*

342. At the Monastery, after A. Siegert. Prize engraving of Düsseldorf Art Union for 1869. **F** *W. H. D.*

DONEY, ... *Fr.*

354. Marie! bénie de Dieu, after Rubio. **F** *J. LeB.*

DOO, GEORGE T. (1800+) . . . . . *En.*

367. The Combat, after William Etty. **F** *J. LeB.*

DORIGNY, N. (Paris, 1657–1746) . . . . . *Fr.*

Death of Ananias; one of the Hampton Court Cartoons, after Raphael. **C** *K.*

DREVET, PIERRE the younger (Paris, 1664–1739) . *Fr.*

"His works are masterpieces."—*Heller.*

165. Portrait of Sam'l Bernard, after H. Rigaud. Rare. *Miss L. Jones.*

DREVET, CLAUDE. (Lyons, 1710–1768) . . . .

166. Portrait of Henry Oswald, Cardinal d'Auvergne, after H. Rigaud. *G. McL.*

DUPONT, L. P. H. (Paris, 1797; Scholar of Bervic) *Fr.*

251. Marriage of St. Catherine, after Correggio, from the Louvre. P. *W. H. D.*

DUPREEL. . . . . *Fl.*

189. Le Kermesse Flamande, after Rubens, in the Louvre. C *D.*

DURER, ALBERT (1471–1528) . . . . . *Gr.*

Master in Etching, Engraving, Sculpture, and Architecture.

42. (Wood.) Holy Trinity. C *W. H. D.*

DUSART, CORNELIUS (Scholar of Ostade; Harlæm, 1665–1704) . . . . . *Fl.*

151. The Great Village Festival. (Original.) His principal work B. 16. C *W. H. D.*

DYCK, A. VAN (Antwerp, 1599; London, 1641) *Fl.*

The greatest portrait painter, Titian excepted.

144. The Mocking of Christ. Original Etching. C *Miss L. Jones.*

EARLOM, RICHARD (1728–1794; Pupil of Cipriani)

300. Portrait of Rembrandt, after a picture by himself. F *J. LeB.*

"In this branch of the art (mezzotinto engraving), Earlom was his own instructor, and he introduced into the practice of it improvements and instruments not previously used.

EBERLE, ROBT.,

77. Sheep. Original Etching. C *K.*

EDELINCK, G. (Antwerp, 1640; Paris, 1707) *G. F.*

285. Portrait of Philip of Champaigne, by himself. F *K.*

"The plates of this admirable artist are executed entirely with the graver. . . . He possessed a profound acquaintance with what is called *color* in engraving." This is considered by many the finest portrait extant.

EICHENS, ED. (Berlin, 1804; Scholar of Toschi) . *Gr*

72. "1835." Virgin Mary, with Infant, Steinbrück. C *J. LeB*

ELLENRIEDER, MARIE, (1791–1863) . . . *Swiss*

69. St. Cecilia reading a book. (Original) C *K*
68. Portrait of her Mother. " C *K.*
70. Portrait of her Father. " C *K.*

FELSING, J. (Darmstadt, 1802; Pupil of Longhi) . *Gr.*

253. Madonna of the Throne, Andrea del Sarto. F *A. D. B.*
211. Portrait of Heine, after Tony Johannot. C *J. LeB.*
329. The Maidens at the Well, after E. Bendemann. *John A. Gano.*

FITTLER, JAS. (Marine Engraver to His Majesty; London, 1758–1835) . . . . . *En.*

371. Seaport, after Claude. F *K.*

FOLO, JOHN (Bassano, 1764–1836) . . . *It.*

186. Mary Magdalen, after Angelica Kauffman; her last work. C *J. LeB.*

FORSTER, F. (1790) . . . . . *Fr.*

294. Titian's Belle at the Toilette, after Titian. F *K.*
296. Portrait of Raphael, after picture painted by himself. F *K.*
234. Christ at Last Supper. C *J. LeB.*

FRANCOIS, A. (Pupil of Dupont) . . . . *Fr.*

322. Marie Antoinette led to Execution, Delaroche. *A. D. B.*
289. Portrait of Michael Angelo. *A. D. B.*

FREY, JACOB (Lucerne, 1681; Rome, 1752) . . *Swiss.*

213. Repose in Egypt, where St. Joseph is presenting Cherries to the Infant Christ. C *J. LeB.*

FRUSSOTTE . . . . . .

194. The Gate of St. Grinjona. Cassas. C *J. LeB.*

GABER, AUGUSTUS (Dresden,) . . . . .

387. The Adoration of the Kings. Wood-cut, after Martin Schoen. F *J. LeB.*

391. The Crucifixion. F *J. LeB.*

GALLE, COR. (Antwerp, 1576) . . . . . *Fl.*

136. Finding of Moses. C *J. LeB.*

122. Last Supper, with the Candelabras, after Rubens. C *J. LeB.*

GALLE, PHILLIP (Harlæm, 1537–1612) . . *Fl.*

102. Christ going into the Temple, after Heemskerck. C *J. LeB.*

GALLE, THEO. (Antwerp, 1570) . . . . . *Fl.*

133. Christ and the Cardinal Virtues. C *J. LeB.*

220. Portrait of Peter Cocke. C *J. LeB.*

GARAVAGLIA, G. (Pavia, 1790; Florence, 1835) . *It.*

331. Madonna, called the Madonna with stars, after Guido Reni. F *W. H. D.*

34. Beatrice Cenci, after Guido. C *A. D.*

258. Laban, Jacob, Rachel and Leah, after Appiani. F *W. H. D.*

GEILE, A. F. B. (Paris, 1810) . . . . . *Fr.*

356. St. Michael of the Louvre, after Raphael. P. F *W. H. D.*

GHISI, GIORGIO. (Pupil of Marc Antonio; Mantua, 1520–1582) . . . . . *It.*

9. School of Athens, from picture by Raphael in the Vatican. B. 24. C *K.*

GIRARDET, PAUL (1806) . . . . . *Swiss.*

389. The Prodigal Son, after Dubuffe. F *Henry W. Derby.*

370. The Last Victims of the Reign of Terror, from the great picture in the Luxembourg. By Ch. L. Muller. F *Dr. W. W. Seely.*

GOLTZIUS, HENDRICK (1558–1616) . . . . . *Fl.*

39. Apollo Belvidere, as before Restoration, B. 143–145. C *H. Hooper.*

132. Boy and Dog, 1599. Re-cut, 1773. C *J. LeB.*

GUCHT, GERARD VANDER (Son and pupil of Michael) *Fl.*

236. Hercules and Cerberus. Original design C *J. LeB.*

HABENSCHADEN, S. (Munich, 1813–1868.) . . *Gr.*

80. Cattle, with Norwegian Shepherds. Etching. C *K.*

HALL, FRANCIS . . . . . *En.*

346. The Great Eastern Railway Station, London, after W. P. Firth. P. F *W. H. D.*

Presented to Wm. Henry Davis by Henry Graves, Esq., for whom it was painted and engraved. Cost of painting, $45,000, the largest sum ever paid originally for a picture. "It is interesting in character and expression, and will be valuable to some future historian of the manners and dresses of the time."

HALL, JOHN (London, 1739–1797) . . . . *En.*

286. Pope Clement IX., after Maratti, 1767. T. S. F *W. H. D.*

HALSEMOCHER (Munich.) . . . . . *Gr.*

78. Swiss Chalet and Cattle. Original Etching. C *K.*

HASTINGS C. F. . . . . *En.*

38. Portrait of Giotto, after Sohn. C *A. D.*

HEINZE, A. (1826) . . . . . *Gr.*

35. The Violin Player, after Raphael. C *A. D.*

HOFFMANN, AUG. (Elberfeld, 1810) Pupil J. Keller. *Gr.*

10. Madonna of the Basin, after J. Romano. C *G. McL.*

HOLLAR, WENGEL (Prague, 1607; London, 1677) *Gr.*

47. Man with Sun-flower, portrait of Van Dyck. Most rare. C *K.*
46. Titian's Daughter, after Titian. C *K.*
45. Portrait of Pietro Aretino, after Titian. F. S. C *K.*
49. A Turk. C *Miss L. Jones.*
50. Swans. C *Miss L. Jones.*
48. Moke! C *H. Hooper.*
55. The Three Mills, after Breughel. F. S. C *K.*
51. Cathedral of Antwerp. F. S. C *Miss L. Jones.*
52. Sheet of Insects. C *Miss L. Jones.*

HONDIUS, HENRY (1573; Hague, 1662) . . . *Pl.*

131. Judgment of Solomon, after Kaander. (1) C *J. LeB.*

JANSSEN, T. W. Th. (1817) . . . . . *Gr.*

187. Hieronymus Jobs as Schoolmaster, after Hansenclever. C *A. D.*

JAZET, E. (Paris, 1816–1856) . . . . . *Fr.*

388. Les Illusions Perdues, after Ch. Gleyre. F *L. C. Hopkins.*

JEAURAT, E. (Paris, 1672–1738) . . . . . *Fr.*

37. Portrait of Nic. Vleughels, after A. Pesne. C *M. F. Force.*

"His drawing was correct, and his execution was bold and free, with a fine effect of light and shadow."

JODE, PETER DE (1606–1667) . . . . . *Fl.*

130. Portrait of Ansigese. C *J. LeB.*

JOHANNET, TONY (1803; Paris, 1852) . . . *Gr.*

237. The Pearl Madonna, after Raphael. C *J. LeB.*
241. Head of the Virgin. From the Visitation. Raphael. C *J. LeB.*

KELLER, F. (Linz, 1821) Scholar of the A. of Düsseldorf.

67. Queen of Heaven, after E. Déger. C *K.*

KELLER, JOSEPH (Prof. of the Academy of Dusseldorf; Linz, 1811–1873) . . . . . *Gr.*

368. Theology, or Dispute of the Sacrament. **F** *Dr. F. Rolker.*

Fresco, after Raphael, in the Vatican. The largest engraving ever executed.

"Theology (erroneously called 'The Dispute of the Sacrament'). It is divided into two principal parts: the upper half represents the glory of Heaven, in the solemn manner of the early painters. In the centre is the Saviour. with outstretched arms, throned on the clouds; on his right the Virgin, sweet and affectionate in expression and mein, bows before her divine son in heartfelt adoration; on the left is St. John the Baptist. Over the Saviour appears a half-figure of the Almighty, and below him hovers the dove of the Holy Spirit. Around this group, in a half-circle, sit the Patriarchs, the Apostles, and Saints—sublime, dignified figures, with the noblest solemnity and repose in their movements. Over them hover on each side three very beautiful angel-youths; below them, as if supporting the clouds, are a multitude of angel-heads, and four boy-angels hold the books of the evangelists beside the dove. In the lower part of the picture we see an assembly of the most celebrated theologians of the church. In the centre, raised on steps, is an altar with the host (as the mystical type of the bodily presence of the Saviour on earth). Next to the altar, on each side, sit the four Fathers of the Latin church; next to and behind them stand other celebrated teachers of the church. At the extreme ends, on each side, are various groups of youths and men, who press forward to hear the revelation of the holy mystery, some in attitudes of enthusiastic devotion, some yet doubting and apparently in dispute. All the figures, especially as regards the expression of the heads, are completed with most striking and characteristic individuality, and are enlivened by a conscientious study of detail."

278. Madonna di San Sisto, after Raphael. P. **F** *A. D. B.*

The last engraving of this great picture.

KEUGER, E. G. (Dresden, 1756–1834) . . *Gr.*

195 Battle Piece. Etching. after Schenau. **C** *J. LeB.*

KILIAN, B. (Augsburg, 1630–1696) . . . *Gr.*

202. Portrait of Loffelholz, after Ulrich Mayr. **C** *J. LeB.*

KLEIN, J. A. (Nuremburg, 1792) Munich School. *Gr.*

76. Group of Goats. Etching, original design. C *K.*

KOHL, C. (Prague, 1754–1807) . . . . *Gr.*

200. Jacob's Blessing, after Lewis Kohl. "1775." Etching. C *J. LeB.*

LAIRESSE GERARD DE (Liege 1640–1711) . . *Fl.*

123. Minerva defending the Muses. Original. C *J. LeB.*

LARMESSIN, N. DE (Paris, 1684–1755) . . .

284. Portrait of Claude Halle, after Le Gros. S. S. F *W. H. D.*
Engraved for his reception into the Academy.

LEFEVRE, A. (Paris, 1798–1864) . . . . *Fr.*

277. St. Cecilia, after Raphael at Bologna. F *A. D. B.*

LEMPEREUR, L. . . . . *Fr.*

293. Portrait of Etienne Jeuraz, after Roslin. F *W. H. D.*

LEPICIE, R. E. (Died 1752) . . . . *Fr.*

316. The Marriage Contract. C. A. Vanloo. F *J. Howard Emery.*

LEYDEN, LUCAS VAN (1494–1533) . . . . .

Considered the head of the Dutch school 1494–1523.

43. St. Christopher, 1521. Very fine; his best work. C *W. H. D.*

The saint is given as a colossal figure; the very sight of him is supposed to bring on accession of strength and confidence in the Divine aid. The Infant Christ is seated on his shoulders, and bears in his hand the globe, as Sovereign and Creator of the world. The saint is making his way painfully through the rising waters; he supports himself as usual with a staff.

LIGNON, S. F. (Paris, 1781–1833) . . . *Fr.*

270. The Virgin and Fish, after Raphael, in the Madrid gallery. Artist proof. F *W. H. D.*

288 Portrait, N. Poussin, by himself. F *W. H. D.*

LONGHI, G. (Monza, 1766; Milan, 1831) Master in Italian Painting and Engraving . . . .

314. Galatea, after Albani. S. S. On China paper. F *W. H. D.*
12. The Entombment, after Crespi. Rare Etc. Only 12 copies of this state. C *H. Hooper.*
22. A Dutch Burgomaster, after Rembrandt. C *K.*
26. Turk, after Rembrandt. C *K.*
24. Man with Book. (A Lombardian Noble.) C *K.*
25. Rembrandt. (Carroni and Longhi.) C *A. D.*
23. Head of an Old Man. C *A. D.*
359. The Repose in Egypt. F *K.*
310. Head, after Crespi: St. Jerome. F *J. LeB.*

LOUIS, ARISTIDES (Scholar of Dupont) . . . *Fr.*

298. Napoleon with the Snuff-Box. Delaroche. F *J. T. Hooper*

LUBIN, JAQUES (Paris, 1637–1694) . . . . *Fr.*

235. Portrait of Jean Baptiste Colbert. C *J. LeB.*

MALEUVRE, P. (Paris, 1740–1801) . . . . *Fr.*

191. Satyr and Peasants, after Dietrich. C *J. LeB.*

MANTEGNA, ANDREA (Padua, 1431–1506) . *It.*

2. The Virgin with the Infant Jesus in her arms. The oldest engraving in this collection. *D.*

MANDEL, EDWARD (Berlin, 1810) . . . *Gr.*

260. The Chair Madonna, after Raphael. P. F *J. Howard Emery.*
279½. Madonna Panshanger, after Raphael. F *A. D. B.*
295. Titian at Ninety. F *A. D. B.*
153. Van Dyck, by himself. S. S. C *A. D.*
263. Madonna Colonna, after Raphael, at Berlin. F *Mrs. T. R. B.*
328. Children, after E. Magnus. F *J. T. Hooper.*

MARTINET, A. L. (Paris, 1806) . . . *Fr.*

345. The Palm Madonna, after Raphael. Sixteenth impression of the plate. P. B. L. **F** *W. H. D.*

MARTINI, P. (Parma, 1739; London, 1797.) . . *It.*

184. Heliodorus Driven from the Temple. Solimene. **C** *J. LeB.*

MASSON, ANTOINE (Orleans, 1636; Paris, 1700) . *Fr.*

248. Christ with Two Disciples at the house of Emmaus, after Titian. T. S. **F** *W. H. D.*

This print is celebrated by the name of *The Table Cloth.*

287. Portrait of Guillaume de Brisacier. Mignard. **F** *W. H. D.*

The famous sheet called "The Gray-Headed Man." The remarkable representation of hair in this print has been a model for artists. S. S. With the name Brisasier and Segretaire.

MASON, JAMES (1710–1780) . . . . . *En.*

164. Marine View, after Claude Lorraine. The Landing of Æneas in Italy, or the Allegoric Morning of the Roman Empire. P. **C** *K.*

MATHIEU, J. (Paris, 1749–1815; Pupil of Longhi) *Fr.*

169. L'Arcadie, after N. Poussin. **C** *G. Mc.L.*

MELLAN, CLAUDE (Abbeville, 1598; Paris, 1688) . *Fr.*

He adopted a novel mode of operating with single parallel lines, without cross-strokes, the shadows being expressed by the same line being made stronger.

206. Portrait of Chas. DeCondren. **C** *J. LeB.*

355. The Face of Christ, called the Sudarium of St. Veronica. *J. LeB.*

"*Executed with a single spiral line*, begun at the extremity of the nose, and continued, without quitting, over the whole face and back ground, with single parallel lines, without any cross-strokes over them. the shadows being expressed by the same lines being made stronger, and, consequently, nearer together."

MEYER, J. G. VON BREMEN (Bremen, 1813) . . *Gr.*

93. Group of Children. Original Etching. **C** *K.*

MORACE, ERNST (Stüttgart, 1766; Paris, 1806) . *G. F.*

302. Portrait of J. G. Müller, after F. Tischbein. F *J. LeB.*

MORGENSTERN, C. E B. (Hamburg, 1805–1867; Munich School) . . . . . *Gr.*

82. Forest. Original Etching. C *G. McL.*

MORGHEN, RAPHAEL (Florence, 1758–1833) . . *It.*

361. Noli me tangere—"Touch-me-not," after Baroccio. Fine proof, with reed unfinished. B. I. F *W. H. D.*

257. Parce Somnum Rumpere, after Titian. F *A. D. B.*

274. The Transfiguration, after Raphael. F *A. D. B.*

28. Portrait of L. da Vinci, by himself. C *K.*

30. Portrait of Volpato, father-in-law of R. Morghen. C *K.*

31. Portrait of Michael Angelo. C *A. D.*

259. The Chair Madonna, after Raphael. F *G. McL.*

27. The Dispute with the Doctors, fragment of painting by L. da Vinci. C *W. H. D.*

255. The Madonna del Granduca, Pitti Palace, after Raphael. *Mrs. T. R. B.*

307. La Fornarina, after Raphael. F *J. LeB.*

These works have enjoyed a popularity beyond those of other masters, partly from the interest of their subjects, and partly from their soft and captivating style.

MULLER, C. F. VON (son of J. G. Muller; . Stüttgart, 1782–1816) . . . . . *Gr.*

279. Madonna di San Sisto, after Raphael. F *Miss Louise Jones.*

For Sale.

This engraving is the gem of this collection, as the painting is of the Dresden Gallery. Muller's last and greatest work. Magnificent impression on India paper. Exquisite in harmony, and brilliant in every line.

252. St. John about to write his Revelation, after Domenichino. (1808.) F *W. H. D.*

11 Temptation, after Raphael. P. C *K.*

NEUREUTHER, E. N. (Munich, 1806; Pupil of Cornelius) *Gr.*

94. Artists preparing Christmas Tree. Original Etching. **C** *K.*

OGG, HENRY A. (1835) . . . . . *En.*

350. Infancy: mezzotint after Sir Thomas Lawrence. **F** *J. LeB.*

OSTADE, A. VON (Lubeck, 1610; Amsterdam, 1685) *Gr.*

57. Man and Woman Conversing. B. 12. Early proof. **C** *W. H. D.*

PANNIER, J. E. (Paris, 1802–1869) . . . . *Fr.*

36. Portrait of Velasquez, after Sandoz. P. B. L. **C** *W. H. D.*

PENCZ, G. (1500–1550) . . . . . *Gr.*

59. Thetis and Chiron—Education of Achilles. "1543." **C** *K.*

PERFETTI, A. (Pupil of R. Morghen; Florence, 1792) *It.*

364. Unfinished copy of the Presentation in the Temple, after Fra Bartolomeo. *H Goepper.*

13. Lord Cowper Madonna, after Raphael. **C** *K.*

PICART, B. (Paris, 1673–1733) . . . . *Fr.*

73. East and West India Companies, original design, allegorical subject. **C** *J. LeB.*

PITTERI, G. M. (Venice, 1703–1786) . . . *It.*

His plates were executed in single lines from top to bottom; the shadows were produced by strengthening these.

229. Portrait of Marquis Scipione Maffei, after Lorenzi. **C**

192. Penitent Magdalen, after Solimene. **C** *J. LeB.*

PLANER, G. (Scholar of Steinla, 1818) . . . *Gr.*

363. Mary of Egypt, after Ribera. P. B. L. **F** *W. H. D.*

306. Rembrandt and Wife. Rembrandt. P. **F** *J. Howard Emery.*

POILLY, JEAN BAPTISTE (Paris, 1669–1728) . *Fr.*

352. Holy Family, after N. Poussin. **F** *G. McL.*

PORPORATE, C. A. (Pupil of Wille; Turin, 1740–1816) *It*

319. "Take Care!" after Angelica Kauffman. *J. LeB*

PRELLER, F. (Weimar, 1804) . . . . . *Gr.*

86. Oaks on Seaside. Original Etching. *K.*

84. Oaks and Beach. Original. *K.*

PYE, J. . . . . *Eng.*

351. Holy Family, Polemberg. **F** *Henry Fry.*

RAIMBOCH, AB. (London, 1776–1843) . . . *En.*

323. Blindman's Buff, after D. Wilkie. Open Letter. **F** *W. H. D.*

RAIMONDI, MARC ANTONIO (Bologna, 1475–1534) *It.*

Received instruction from Raphael and engraved many of his compositions. He was so successful in his imitations of L. Van Leyden and Dürer that the best judges were deceived.

1. Child and Bacchantes. B. 230. **C** *W. H. D.*

REINDEL, A. C. (Nuremburg, 1784–1853) . . *Gr.*

282. Kaiser Carl, after Durer. **F** *K.*

REMBRANDT, PAUL VON RYN (1606–1665) . . *Gr.*

"He was indebted entirely to his own genius for the invention of a process which has thrown an indescribable charm over his plates."

147. Old Man. Etching. *K.*

REVEL, — . . . . . *Fr.*

360. Broken Pitcher, after Greuze. **F** *W. H. D.*

RIVERA, G. (Florence, 1776; Scholar of R. Morghen) *It.*

21. "1827." St. John, after Carlo Dolci. **C** *A. D.*

ROBETTA, B. (Florence, 1490–1550) . . . *It.*

3. Virgin and Child with Angels. Original **C** *K.*

ROBINSON, JOHN H. . . . . *Eng.*

330. Wolf and Lamb, after Mulready. F *A. D. B.*

RODERMONT, M. (1600+, Holland) . . . . .

309. Johannes Secundus. F *J. LeB.*

RODE, B. (Berlin, 1725–1797) . . . . *Gr.*

212. The Schoolmaster of Falerii. "1770." Peculiar style. C *J. LeB.*

"Camillus, the Military Tribune, with the Roman army was besieging Falerii, one of the cities of the Etruscan Confederacy. A schoolmaster, who had the care of the sons of the principal citizens of the place, took the opportunity, when walking with the boys without the walls, to lead them to the Roman camp, and throw them into the power of the enemy. But Camillus, indignant at this treason, bade the boys to drive their master back into the town again, flogging him all the way thither; "for the Romans," he said, "made no war with children." Upon this, the Faliscans, won by his magnanimity, surrendered at discretion, themselves, their city, and their country."

Thos. K. Arnold's "History of Rome."—See Livy, vol. 27.

ROSA, SALVATOR (Naples, 1615; Rome, 1673) . *It.*

385 Œdipus. Etching. F *K.*

19. Group of Soldiers. Original Etching. C *A. D.*

20. Group of Soldiers playing Cards. Original Etching. C *A. D.*

RYDER, THOS. (1746–1810) . . . . . *En.*

301. The Politician, after Elmer. F *W. H. D.*

SADELER, GILES (Antwerp, 1570–1629) . . *Fl.*

121. The Nativity, after John Von Achen. C *J. LeB.*

SADELER, JOHN (Brussels, 1550–1610) . . . *Fl.*

137–142. Rhetoric, Geometry, etc., after Martin de Vos. 6 plates. C *J. LeB.*

125. Hercules between Virtue and Pleasure, after Fred. Sustris. C *J. LeB.*

129. St Jerome Praying in the Cave, after Mostaert. C *J. LeB.*

SADELER, RAPHAEL (Brussels, 1555–1616) . . *Fl.*

134. "1592." Mary Magdalene Repentant, after Martin de Vos. C *J. LeB.*

SCHUPPEN, P. VAN (Pupil of Nanteuil; Antwerp, 1623–1702) . . . . . *Fl.*

18. Anne Marie Louise d'Orleans, after Seue. C *G. McL.*

SCHIAVONETTI, L. (Scholar of Volpato; Bassano, 1765; London, 1810) . . . . . *It.*

6. The famous Cartoon of Pisa: Soldiers bathing surprised by their enemies. After Michael Angelo. C *G. McL.*

SCHIECHKIN, ... *Russia.*

154. Original Landscape. C *K.*

SCHIRMER, J. W. (Jülich, 1807–1865) . . *Gr.*

Founder of the Düsseldorf Landscape School.

87. Storm. Etching. See oil-painting of same. C *K.*
88. Spring. Etching. See large charcoal-drawing. C *K.*
384. German Forest Scene. Original Etching. F *K.*
384. Italian Forest Scene. Original Etching. F *K.*

SCHLEICH, ADRIAN . . . . . *Gr.*

386. The Song of the Bell, after Christoph Nilson. F *J. LeB.*

SCHMIDT, GEO. FRED. (1712–1775) . . . . *G. F.*

Master in Etching and Engraving.

62. Portrait of Prince Frederic Henry Louis, brother of Frederic the Great, after Vanloo. The finest burin work. C *K.*
60. The Smokers, after Ostade. Etching. P. B. L. C *W. H. D.*
64. Old Man, after Flinck. Etching. C *G. McL.*
61. Rembrandt's Portrait, painted by himself. Etching. C *K.*
63. Schmidt's Portrait. Etching. C *K.*
65. Schmidt's Portrait of his Wife. Etching. C *K.*
283. The Affianced Jewess. Etching. F *Hy. Hooper.*

SCHROEDTER, A. (Schwedt, 1805) . . . . . *Fl.*

89. Don Quixote, Combat. Etching. C *K.*
91. Don Quixote in Contemplation. Etching. C *K.*

SCHULER, C. L. (1785) . . . . . *Fr.*

254. Madonna of the Louvre, after Raphael. P. B. L. F *Mrs. T. R. B.*

SCHULTHEISS, A. . . . . *Gr.*

362. Regrets, after Mozet. F *K.*

SCHULTZE, C. G. (Dresden, 1749–1819) . . . . *Gr.*

264. Magdalen, after Battoni. F *K.*

SHARP, WILLIAM (1749–1824) . . . . . *En.*

265. The Doctors of the Church, after Guido. F *J. LeB.*

SMITH, SAMUEL (London, 1745–1808) . . . . *En.*

372. Waterfall Landscape, after Ruysdael. Fisherman, Wife, and Child. F. S. F *W. H. D.*

ST. EVE, T. M. . . . . .

188. Portrait of Andrea del Sarto, by himself. C *A. D.*

STEINLA, M. (1791) . . . . . *Cr.*

268. The Virgin and Fish, after Raphael. F *A. D. B.*

Madonna del Pesce. It is now in the gallery of Madrid, but was originally painted for S. Dominico, at Naples, about 1513 It represents the Madonna and Child on a throne: on one side is St. Jerome; on the other, the Guardian Angel, with the young Tobias, who carries the fish (whence the name of the picture). The artist has imparted a wonderfully poetic character to the subject. St. Jerome, kneeling on the steps of the throne, has been reading from a book to the Virgin and Child, and appears to have been interrupted by the entrance of Tobias and the angel. The Infant Christ turns toward them, but at the same time lays his hand on the open book, as if to mark the place.

STEINBRUCK, EDWARD (1802) . . . . . *Gr.*

373. Landscape, after Lessing. **F** *K.*

STOOP, D. (1610–1686) . . . . . *Fl*

148. Horse at Trough. **C** *G. McL.*

STRANGE, ROBERT (1720; London, 1792) . . *En.*

292. Portrait of Altoviti, after Raphael. **F** *K.*

315. Danae, after Titian. **F** *K.*

312. Venus Binding Cupid, after Titian. **F** *Herbert Jenney.*

TEMPESTA, A. (Florence, 1555–1630) . . . *It.*

199. Battle Piece. Original Etching. **C** *J. LeB.*

THATER, JULIUS C. (Scholar of Amsler; Dresden, 1804, Prof. at Munich) . . . . . *Gr.*

66. Death on the Pale Horse, after Cornelius. **C** *K.*

THIELE, J. A. (Erfurt, 1695–1752) . . . *'Gr.*

74. Landscape. **C** *J. LeB.*

75. Landscape. **C** *J. LeB.*

TROSSIN, R. . . . . *Gr.*

(Considered by many the best engraver of the day.)

324. Fisher Boy, after E. Magnus. **F** *A. D.*

281. Mater Dolorosa. Guido. **F** *H. Goepper.*

TOSCHI, P. (Pupil of Bervic; Parma, 1788–1858) *It.*

247. Madonna della Tenda, after Raphael. **F** *W. H. D.*

337. The Two Deacons. after Parmiggianino. P.B.I. **F** *W. H. D.*

335. Two Apostles—St. Peter and St. John, after Correggio. S.S. **F** *W. H. D.*

332. St. John the Evangelist, after Correggio. **F** *W. H. D.*

334. St. Mark and St. Gregory in the Cupola of the Church St. John, Parma. **F** *W. H. D.*

336. La Madonna della Scodella, after Correggio. A Rest during the Flight into Egypt. F *W. H. D.*

Fine proof, with Toschi's initials. Vasari calls the picture divine.

333. Diana throwing off her veil as she mounts a car drawn by stags, after Correggio. P. B. L. F *W. H. D.*

Said to be a portrait of an abbess. Fine proof.

338. A Lunette: Emblems of the Chase, after Correggio. F *W. H. D.*

339. A Lunette: Emblems of the Chase, after Correggio. F *W. H. D.*

"In the convent of St. Paul, Parma, peculiarly graceful, is the vault painted as a vine arbor, and through the oval openings of which rougish genii are looking in."—*Lübke.*

340. The Pieta, after Canova, artist P. in India paper, with Toschi's autograph. F *Mrs. T. R. B.*

276. The Descent from the Cross, by Daniel of Volterro, designed. by Michael Angelo, in the Vatican. P. B. L. F *Mrs. T. R. B.*

272. Christ Bearing the Cross, after Raphael, in the Museum of Madrid. Known by the name of "Le Spasimo di Sicilia." P. B. I. F *Mrs. T. R. B.*

"The procession which conducts the Saviour to Mount Calvary has just reached a turn in the road. He sinks under the weight of the cross: an executioner, who stands at the edge of the picture, a figure of athletic form, endeavors to pull him up by the rope which is passed around his body. Simon of Cyrene, who met the procession, a powerful figure, turns angrily toward the executioner, and stoops to free Christ from his burden. The Madonna, her hands extended in despair toward her son, sinks on her knees, supported by John and Mary Magdalen. Amidst this combination of varied forms, the figure of Christ is kept distinct with consummate art, so that, though placed in a position so unfavorable, it displays a peculiar nobleness."

* * *

ULMER, CONRAD. (Pupil of J. G. Müller; d. 1820) *Gr.*

321. Distribution of Prizes, after Von der Helst. F *K.*

UNKNOWN. . . . . .

233. Landscape Etching. Brilliant. **C** *J. LeB.*

242. St. John. **C** *S. G. Moore, Portsmouth, O.*

223. Girl with Bunch of Grapes. Etching. **C** *J. LeB.*

304. Old Woman: Etching after J. Van Campen. **F** *J. LeB*

375. Sea View, after Joseph Vernet. **F** *J. LeB.*

349. Holy Family. *Henry Fry.*

305. Portrait of James H. Beard. **F** *Sam'l P. Post.*

VELDE, ADRIAN VON DE (Amsterdam, 1639–1672) *Fl.*

149. Herdsman, with Cow. B 1. **C** *K.*

VENEZIANO, AGOSTINO (Pupil of Marc Antonio; Venice, 1490–1540) . . . . . *It.*

4. Death of Ananias, Raphael, pt. **C** *K.*

VENEZIANO, ANTONIO (Circa 1500.) . . . . .

8. Venus and Cupid. "A. V." 1516. **C** *W. H. D*

VERNET, JOSEPH (1712–1789) . . . . . *Fr.*

185. Bridge and Trees. Original Etching. **C** *J LeB.*

VISSCHER, CORNELIUS (Harlæm, 1610–1670) . . *Fl.*

In his peculiar style he is unsurpassed.

143. Portrait of Pastor Robt. Junias. Original. **C** *K.*

203. Portrait of Vondelius. Original **C** *J. LeB.*

VISSCHER, J. (Amsterdam, 1636–1671) . . *Fl.*

145. Boy Teasing a Cat. **C** *K.*

VIVIANI, A. . . . . *It.*

232. Holy Family, after G. Van Ahen. **C** *J. LeB.*

VIVARES, FRANCIS (1709–1780) . . . . . *Fr.*

182. Landscape, after G. Poussin. **C** *J. LeB.*

VLIEGER, SIMON VAN (Amsterdam, 1612) . . *Fl.*

158. The Wood near the Canal. Original Etching. **C** *K.*

VOGEL, F. . . . . *Gr.*

320. The Card Players, after L. Knaus. Proof. **F** *W. H. D.*

VOLTZ, F. (Munich, 1817) , ... *Gr.*

79. Cow and Calf. *K.*

VOLPATO, G. B. (Bassani, 1738–1803) . . . .

221. Street Player, after Francis Mayotte. **C** *J. LeB.*

224. Punch and Judy, after Francis Mayotte. **C** *J. LeB.*

198. Modesty and Vanity, after L. da Vinci. **C** *J. LeB.*

VORSTERMAN, L. (Antwerp, 1578–1651) . . . *Fl.*

146. Entombment, after Raphael. **C** *K.*

WAGNER, FRED. (Nüremberg, 1803) . . . .

210. Christ at Last Supper, from L. da Vinci. **C** *J. LeB.*

267. The Last Supper, after L. da Vinci. P. B. L. **F** *Mrs. T. R. B.*

"In the original picture the figures are colossal. . . . The moment selected is the utterance of the words, 'Verily, verily, I say unto you, that one of you shall betray me;' or, rather, the words have just been uttered, and the picture expresses their effect on the different auditors. Next to Christ is John: he has just been addressed by Peter, who beckons to him that he should ask of whom the Lord spake. His disconsolate attitude, as he has raised himself to reply and leans his clasped hands on the table, and the almost feminine sweetness of his countenance, express the character of this gentle and amiable apostle. Peter, leaning from behind, is all fire and energy. Judas, who knows full well of whom the Saviour spake, starts back amazed, oversetting the salt. His fingers clutch the bag, of which he has charge. His face is seen in profile, and cast into shadow. St. Andrew, with his long gray beard, lifts up his hands, expressing the wonder of a simple-hearted old man. St. James Minor, resembling the Saviour in his mild features, and the form of his beard and hair, lays his hand on the shoulder of St. Peter: the expression is—'Can it be possible?' Bartholomew, at the extreme end of the table . . . he leans for-

ward with a look of eager attention. On the left of our Saviour is St. James Major, who has a family resemblance to Christ: his arms are outstretched; he shrinks back; he repels the thought with horror. St. Thomas is behind St. James, rather young, with a short beard. Philip, young, and with a beautiful head, lays his hand on his heart: he protests his love, his truth. Matthew, also beardless, has more elegance; he turns to Jude, and points to our Saviour, as if about to repeat his words: 'Do you hear what he says?' Simon and Jude sit together (Leonardo has followed the tradition which makes them old and brothers). Jude expresses consternation; Simon, with his hands stretched out, a painful anxiety. Leonardo has contrived to break the formality of the line of heads without apparent artifice."—*Mrs. Jameson.*

WAGNER, JOS. (Lake Constance, 1706–1780; Instructor of Bartolozzi) . . . . . *Swiss.*

208. St. John in the Desert, after C. Vanloo. **C** *J. LeB.*

WATERLOO, A. (Amsterdam, 1618–1679) . . *Fl.*

155. Wooden Bridge. **C** *K.*

WEBER, F. . . . . *Gr.*

297. Portrait of Hans Holbein, painted by himself. S. S. **F** *W. A. D.*

33. Portrait of Julio Romano. **C** *W. H. D.*

WEYS, B. . . . . *Gr.*

239. Holy Family. 1798. **C** *J. LeB.*

WILLE, J. G. (1714; died in Paris 1808) . . *G. F.*

313. Death of Cleopatra, after Netcher. Fine effect in drapery. **F** *J. Howard Emery*

243. Little Scholar, after J. E. Schenau. **C** *S. G. Moore.*

244. Aunt of Gerard Dow. **C.** *S. G. Moore.*

317. Death of Marc Antony, after Battoni. Bold burin work. **F** *J. T. Hooper.*

WILLMORE, J. T. (A. R. A.) . . . . *En.*

390. The Scotch Ferry, after Jacob Thompson. A beautiful proof. F *J. LeB.*

WOOD, JOHN (London, 1720) , ... *En.*

183. Landscape, after G. Poussin. C *J. LeB.*

"ZEEMAN," real name REMY NOOMS (Amsterdam, 1612) *Fl.*

158. Marine. C *K.*

ZIMMERMAN, MAX (Munich) . . . . . *Gr.*

83. Margin of Forest. Original etching. C *K.*

81. Trees, with Marsh. Original Etching. C *K.*

ZINGG, A. . . . . *Swiss.*

347. Moonlight, after Von der Meer. F *J. LeB.*

353. Stag Hunt. Ruysdael. F *K.*

ZOCCHI, JOSEPH (Florence, 1711–1767) . . . *It.*

216. Repose in Egypt, after Simon Pesaro. C *J. LeB.*

ADDITIONS TO WATER COLORS.

474. G. L. HALL. Surf. *From Brooklyn.*

475. N. CIPRIANI. Nun walking. " "

476. N. CIPRIANI. Interior. " "

HOUSEHOLD ART.

OBJECTS LENT BY MORRIS & CO., LONDON.

For Sale. (Special importations.)

"In speaking of the display of decorative and applied fine art made at the great London International Exposition of 1862, the famous art critic, Wm. M. Rossetti, says: 'In this department, the firm of Morris, Marshall, Faulkner & Co. shows an originality and artistic excellence, true at once to decoration and to high art in design of figure, subjects which promise well for the future; and the same may be said of their furniture and other decorative work in the Mediæval Court. The reason is, that this firm includes various artists who are content to practice high art in painting or architecture, and to be decorators and beautifiers of furniture, when this is the point in question.' Their glass is significant in invention, original and artist-like in design, and simply effective in color, yet almost retiring in comparison with some of their cruder competitors."—*London Review*, 1862.

195. Stained Glass Window. The Prophet Samuel. Designed by E. Burne Jones. Made by Morris & Co., London.

"In speaking of painters whose style qualifies them for monumental work, we must not forget Mr. B. J., to whom the Water Color Society owes it that their exhibition of the present year will count in future record less as the last appearance of our admirable painter, William Hunt, than as the first appearance of another not less admirable."—*Fraser's Magazine*, 1864.

196. Specimens of Wall Hangings. Designed by Morris & Co. (On the wall.)

1. Dark Daisy.
2. Light Daisy.
3. Dark Fruit.
4. Light Fruit.
5. Blue Fruit.
6. Scroll.
7. Colored Larkspur.
8. Green Larkspur.
9. Yellow Larkspur.
10. Dark Jassamine.
11. Light Jassamine.
12. Dark Trellis.
13. Blue Trellis.
14. Light Trellis.
15. Green Diaper.
16. Yellow Diaper.
17. Middle Daisy.

Household Art.

CASE A.

OBJECTS LENT BY I. J. ALLEN, ESQ., ALL OF RARE CHINESE WORKMANSHIP.

1–2–3. Lacquered Japanese Fruit Plates.

4. Sandal Wood Fan, with 98 ivory miniature paintings.

5–6. Silver Filagree Work.

7–8. Ivory and Feather Fans.

9. Pagoda, carved in ivory.

10. Jade Stone Carved Vase.

11–12. Ebony Carvings.

13–14–15. Brooches, carved in ivory.

16. Jade Stone Idol, Buddha.

17–18–19. Paintings on Leaves. Coins.

20–21. Head-dress Ornaments for Bride.

22–23–24–25. Paintings on Rice Paper.

26. Pleasure Junk, delicately carved in ivory and highly ornamented.

27. Necklace of Japanese Brilliants.

28. Embroidered Altar Cloth.

28½. Embroidered American Eagle.

29. Mandarin's Shoes.

30. Ladies' Small-footed Shoes.

31. Manuscript on Satin.

32. Volumes of Paintings, bound in silk.

CASE B.

35. Chinese Porcelain Punch Bowl, known to be over 250 years old.

Lent by Geo. W. Jones, Esq.

CASE C.

OBJECTS LENT BY DAVIES WILSON, ESQ.

36. Roman Silk Shawl.
37. Damascus Embroidered Cushion Cover.
38. " " " "
39. " Slippers.
40. " Shoes.
41. " Pen and Ink Case.
42. Arabesque Box, from Damascus.
43. Bottle of Attar of Rose, from Mecca.
44. Olive Wood Paper Weight, from the Mount of Olives.
45. Fillagree Silver Box.
46. Gold Bracelet, from Damascus.
47. Delf Plate, brought over in the Mayflower in 1620.
48. Dinner Plate of Napoleon I.
49. Sevres China Dessert Plate of Louis Philippe of France.
50. Bottle of Jordan Water.
51. Piece of a Painted Wall from Pompeii, about 2,000 years old.
52. Florentine Mosaic Jewel Case.
53. Mosaic Box of Uncut Stones.
54. Cone from the Big Trees of California.
55. Cedars of Lebanon.
56. Bohemian Glass Phials.
57. Lily of the Valley. Venetian Glass.
58. Ancient Silver Box, carved in the style of the 16th century.

59. Bronze Vase, after an antique found in Pompeii.
60. Book Printed in 1514; Boston Gazette of January 7, 1760.
61. Harp of Erin, of Irish bog-oak.
62. Pair of Sorrento Wood Candlesticks.
63. Silver Pepper Box, made in 1502, with the English crown coat of arms; date on the bottom.
64. Ivory Carving.
65. Chinese Ink Stand.
66. " Costume Card.
67. Siamese Palm Leaf Book.
68. Chinese Tortoise Shell Card Basket, elegantly carved.
69. " Charms and Enameled Shell Box.
70. " Playing Cards.
71. " Perfumery and Rouge Case.
72. Japanese Print of a Daimio and his Wives.
73. Ancient China Punch Bowl.
74. Japanese School Geography and Atlas.
75. Table Cloth from Damascus. Embroidered.

CASE D.

OBJECTS LENT BY MRS. A. S. WINSLOW.

76–77–78–79–80. Bohemian Glass.
81. Porcelain, from Frauenthal, Bavaria, 1761.
82. Sevres China, cup and saucer, once owned by Louis Philippe.
83. Porcelain, from Nyon, Switzerland, 1790–1800.
84. Silver Vase, chased in mask heads in high relief, after Roman antique discovered at Hildesheim, Prussia, in 1868.
86 Porcelain, from Royal Manufactory at St. Petersburg.
87. Old Venetian Glass Pitcher.

89. Majolica, modern Berlin work.
90–91–92–93–94–94½. Minton China (6 plates), richly painted in flowers.
95. Dresden China, of Marcellini period, 1796.
96. Prague Ware, with painting of Wallenstein's palace.
97–104–105–106. Old Dresden Chocolate Set, exquisitely painted in birds.
98. Prague Ware, with painting of old clock at Prague.
99. Old Worcester China, 1793.
100–101. Old English China Cups and Saucers, made at Derby, 1793.
102. Miniature Russian Milk-pitcher, in silver gilt.
103. Sevres China, from the Tuileries sale of private effects of Emperer Napoleon III.
107–108. Berlin China (2 plates), from the Royal Manufactory.
109. English Delf Salt Cellar.

Lent by G. W. Nichols, Esq.

110. Chinese Porcelain Tea Set; old and very choice.

Lent by G. W. Nichols, Esq.

111. China Tea Set; fac-simile of the Brewster Tea Set, brought over on the May Flower, 1620.

Lent by G. W. Nichols, Esq.

CASE E.

OBJECTS LENT BY MRS. WM. HENRY DAVIS.

1. Costume Figures, Andalusia. Catelonia.
2. Japanese Vase.
3. Antique Silver Candlesticks.
4. Venetian Flagon. Glass, with brass outer casings.
5. Ruby Vase. Finely engraved. Bohemian.
6. Wedgewood. Modern.
7. Rare Old China Fruit Dish.

8. Venetian Glass Vase.
9. Majolica Dish. Fine specimen.
10. Enameled Glass Pitcher. Vienna.
11. Famous Dresden "Apollo Vase."
12. Glass Plates. Venice.
13. Venetian Frosted Glass Dish, with handles.
14. Venetian Spiral Vases.
15. Venetian Glass Pitcher, with handle.
16. Venetian Glass Castor Bottles, for oil and vinegar.
17. Blue Doves, for table service; quaint in shape. Venetian.
18. Enameled Porcelain. Bohemian.
19. Plates. Chinese, Japanese, and modern Dresden.
20. China Cup. Head of Napoleon. Made when French occupied Dresden, 1806.
21. Sevres Cup and Saucer. Flowers.
22. " " Lilac ground.
23. " " Antique.
24. Dresden Cup and Saucer. Rose.
25. Chocolate Cup. Holland.
26. " " Old Vienese.
27. Cup and Saucer. Marble imitation.
28. Bottle. Marbled glass; old Venetian (art of making is lost); rare.
29. Prussian Helmet. Silver ash dish.
30. Clay Lamp. Baths of Carracalla. Old Roman.
31. Cup and Saucer. Butterfly and fan (English). Made for the Duchess of Saulisbury.
32. Group. Vintage scene. Old Dresden glazed.
33. Wood Figures. St. George and dragon, made by one of the players at Ober Ammergau.
34. Gondola.

The case is especially remarkable for the Venetian glass and the Majolica dish.

CASE F.

OBJECTS LENT BY MRS. E. G. LEONARD.

1. Mosaic Envelope Case. Tunbridge Wells.
2. Teapot, Cup, Pitcher, and Flower Bowl, of Japanese ware.
3. Painted Fruit Plates.
4. Venetian Glass Pitcher.
5. Painted Porcelain Vases.
6. Four Dresden China Dishes.
7. One " " Cup.
8. Cup and Plate, painted China.
9. Dresden China Tea-cup.
10. Antique Cut-glass Dishes.
11. "Souvenir." Bust of Bisque.
12. Antique Silver Knee-buckles.
13. Antique Venetian Glass Candlestick.
14. Antique Cut-glass Salts.
15. Fac-simile of Tea-cups, made for Marie Antoinette.

1, 2. Old Bronze Vases, richly carved in very high relief. Old Italian work.

Lent by Julius Dexter, Esq.

3. Old Holland Writing Desk (inlaid).

For Sale. Lent by Sypher & Co., New York.

4. Italian Cabinet.

For Sale. Lent by Household Art Co., Boston.

5. Swiss Chalet Music Box.

Lent by Mrs. Rufus King, Jr.

6. Old Holland Bibles of dates 1661, 1662, 1702.
For Sale. Lent by Sypher & Co., New York.

7. Old Holland Card Table (inlaid).
For Sale. Lent by Sypher & Co., New York.

8. Old Dutch Porcelain Vases.
Lent by G. W. Nichols, Esq.

9. Japanese Glazed Clay Tea-pot; graceful and richly ornamented.
Lent by G. W. Nichols, Esq.

10. English Delf Beer Mug.
Lent by G. W. Nichols, Esq.

11. Gris DeFlandre Jugs. Holland.
Lent by G. W. Nichols, Esq.

12. Chinese Porcelain Vases.
Lent by G. W. Nichols, Esq.

13. Delf Jugs. Holland.
Lent by G. W. Nichols, Esq.

14. Holland Mug; Litre measure.
Lent by G. W. Nichols, Esq.

15. Innsbruck Glazed Clay Wine Jar; ornamented with vine leaves.
Lent by G. W. Nichols, Esq.

16. Red Clay Peruvian Water Coolers. Simple and graceful in shape.
Lent by G. W. Nichols, Esq.

17. Old Holland Lamp.
Lent by G. W. Nichols, Esq.

18. Old Holland Clock, on an elephant in black marble and brass.
Lent by John A. Pomeroy, Esq.

19. Old Holland Candlesticks. Cherubs in black marble seated on brass crocodiles.
Lent by John A. Pomeroy, Esq.

20. Old Bronze Candlesticks.

Lent by A. F. Perry, Esq.

21. Bohemian Glass Goblet.

Lent by Mrs. George Dominick.

22. Old Bronze Vase.

Lent by A. F. Perry, Esq.

23. Chinese Porcelain Vase standing in shallow dish, richly and gracefully painted with flowers.

Lent by John A. Pomeroy, Esq.

24. Coffee and Tea Cups, with Saucers; bowl used by Rufus King when Minister to England, 1796.

Lent by Mrs. McMillen.

25. Coffee and Tea Cups, with Saucers; used by Gov. Worthington, 1815.

Lent by Mrs. McMillen.

26. Large Japanese Porcelain Vases.

Lent by J. J. Emery, Esq.

27. Ebony and Bronze Cabinet. French, in old Florentine style.

Lent by Mrs. R. B. Bowler.

28. Sevres Porcelain Mantel Set.

For Sale. Lent by Sypher & Co., New York.

29. Large Chinese Porcelain Vases.

Lent by Mrs. R. B. Bowler.

30. Bronze Statuette of Rembrandt, with carved pedestal.

Lent by Mrs. R. B. Bowler.

31. Carved Chairs and Table.

Lent by E. H. Pendleton, Esq.

32. Bracket Mantel-piece.

Lent by J. Longworth, Esq.

Richly carved in oak by H. L. Fry, with figures emblematic of earth, fire, and water.

33. Old Sevres China Tea Set.
For Sale. Lent by Sypher & Co., New York
Very rich.

34. Green Marble Pitcher Vases.
Lent by John A. Pomeroy, Esq

35. Green Marble Statuette, with clock.
Lent by John A. Pomeroy, Esq

36. Bronze Vase.
Lent by J. Longworth, Esq

37. Bronze Statuette of Albrecht Durer, with carved pedestals.
Lent by Mrs. R. B. Bowler.

38. Bohemian Glass.
Lent by F. Schultz, Esq

39. Bohemian Glass.
Lent by F. Schultz, Esq.

40. Dante Shield. Embossed by the late Vechté.
For Sale. Lent by Household Art Co., Boston.

41. Troy Dish. Fac-simile of English dish of 15th century.
For Sale. Lent by Household Art Co., Boston.

42. Marble Bust and Pedestal, "Flora," by Ives.
For Sale. Lent by Mrs. Patterson Allan.

43. Bust of Powers' Greek Slave.
Lent by Robert Hosea, Esq.

44. Mediæval Oak Cabinet, richly carved.
Made and lent by N. Longworth, Esq.

45. Large Japanese Porcelain Platter.
Lent by J. Longworth, Esq.

46. English Delf Ware.
Lent by J. Longworth, Esq.

47. Gris de Flandres.
Lent by J. Longworth, Esq.

48. Chinese Mosaic Porcelain.
Lent by J. Longworth, Esq.

49. Repousse Silver and Gold Shield, richly chased with symbolic figures.

Lent by J. Longworth, Esq.

50. "Napoleon" Metal Vase, from the Tuileries. Antique pattern.

Lent by J. Longworth, Esq.

51. Japanese Mosaic Ware.

Lent by J. Longworth, Esq.

52. Chinese Porcelain.

Lent by J. Longworth, Esq.

53. Chinese Incense Box.

Lent by J. Longworth, Esq.

54. English Delf.

Lent by J. Longworth, Esq.

55. Tobacco Box, carved from single joint of cane. Chinese work.

Lent by N. Longworth, Esq.

56. Chinese Porcelain.

Lent by J. Longworth, Esq.

57. Sevres China Flower Vases (Louis Philippe).
For Sale. Lent by Sypher & Co., New York.

57. Sevres China Bowl (Louis Philippe).
For sale. Lent by Sypher & Co., New York.

57. China Plates (Louis Philippe).
For Sale. Lent by Sypher & Co., New York.

58. Sevres Vases.

Lent by F. Schultz, Esq.

59. Chinese Porcelain Cups and Saucers.

Lent by Mrs. George Dominick.

60. German Clay Beer Jug, with pewter lid.

Lent by N. Longworth, Esq

61. Sevres Porcelain.

Lent by F. Schultz, Esq

62. Deer Leg Table.
For Sale. Lent by Household Art Co., Boston.

63. Sevres Porcelain Louis XV. Table.
Lent by Wm. Clifford Neff, Esq.

This exquisite work of art was, up to the revolution of 1848, in the Tuileries. The medallion portraits are said to have been painted from life. In the middle is Louis XV; beginning at the top is the Queen; going round toward the right in order are Mesdames, De Conde, Pompadour, Victoire, Du Chalet, Du Bourbon, Du Barry, and Parabeau.

64. Large Antique Black Wood Cabinet; richly carved Florentine work of the 17th century.
Lent by John S. Baker, Esq.

65. Small Antique Ebony Cabinet, inlaid with ivory. Early Flemish work; figures of Adam and Eve on inside the doors. Very rare.
Lent by John A. Pomeroy, Esq.

66. Wood Carvings.
Lent by A. C. Richards.

67. Mercury with Infant Hercules, green marble. After the antique.
Lent by John A. Pomeroy, Esq.

68. Bronzes. Four copies of Roman Ruins; one of Trajan's Column Rosso-Antico; two of Old Guard, and Bronze Stands to place them on.
Lent by Mrs. McMillen.

69. Hall Chairs.
For Sale. Lent by Household Art Co., Boston.

70. Roman Bronze Busts. Life size.
Lent by Geo. Hoadly, Esq.

71. Bronze Statuette. By Ward.
Lent by John S. Baker, Esq.

72. Chinese Porcelain Garden Seats, called Mandarin chairs.
Lent by S. Wyllis Pomeroy, Esq.

73. Bronze Flower Stand and Pedestal. Egyptian style.
Lent by E. G. Leonard, Esq.

74. Standards, Old Venetian Wood Carving.
Lent by Mrs. Wm. Henry Davis.

75. Bronze Statuette, Rembrandt.
Lent by Mrs. Wm. Henry Davis.

76. Old China Plate, in frame.
Lent by Mrs. McMillen.

77. Old China Vase.
Lent by Mrs. McMillen.

78. Antique Holland Card Table (inlaid).
For Sale. Lent by Sypher & Co., New York.

79. Elk Antlers.
Lent by M. F. Force, Esq.

80. Fiji Work. Weapons, paddles, calabash, drum, war-belts, and cocoa-nut shell water-vessels.
Lent by J. Longworth, Esq.

81. Old Bronze Vases, with lids.
Lent by Mrs. John Kebler.

82. Porcelain and Brass Flower Stands.
Lent by E. G. Leonard, Esq.

83. Chandos Table.
For Sale. Lent by Household Art Co., Boston.

84. Bronze Mercury. After John, of Bologna.
Lent by Herbert Jenney, Esq.

85. Armor. Miniature Antique.
Lent by Wm. Henry Davis.

86. Old Holland Work Table (inlaid).
For Sale. Lent by Sypher & Co., New York.

86½. Sevres China Vases.
For Sale. Lent by Sypher & Co., New York.

87. Old Halberd.
Lent by M. F. Force, Esq.

88. Ebony Writing Table.
For Sale. Lent by Household Art Co., Boston.

89. Walnut Hall Chairs.
Carved and lent by N. Longworth, Esq.

90. Deer Antlers.
Lent by Robert Hosea, Esq.

91. Bronze Flower Vase, supported by female figures.
Lent by John A. Pomeroy, Esq.

92. Bronze Flower Dish.
Lent by G. W. Nichols, Esq.

93. Friesland Cradle. Very quaint; 15th century.
For Sale. Lent by Household Art Co., Boston.

94. Card Table.
For Sale. Lent by Household Art Company, Boston.

95. Table.
For Sale. Lent by Household Art Company, Boston.

96. Carrved Table. Swiss.
Lent by Mrs. McMillen.

97. Mediæval Sideboard.
For Sale. Lent by Household Art Co., Boston.

98. 18th Century Claude Lorraine Mirror (heavily gilded frame).
For Sale. Lent by Sypher & Co., New York.

99. Small Bench.
For Sale. Lent by Household Art Co., Boston.

100. Hall Bench.
For Sale. Lent by Household Art Co., Boston.

101. Hat-rack.
For Sale. Lent by A. C. Richards.

102. Writing Desk.

Made and lent by N. Longworth, Esq.

103. Carved Walnut Cabinet.

By H. L. Fry.

104. Antique Cabinet of Dark Wood; old Roman work, richly carved about the 16th century.

Lent by G. W. Nichols, Esq

105. Ebony and Gold Frame for Engraving.

By H. L. Fry.

Carved with the four Apostles, from designs by A. Dürer.

106. Head after Murillo, with carved oaken frame.

Lent by Geo. McLaughlin, Esq.

107. Crouching Sphynx. Green marble; red porphyry base.

Lent by John A. Pomeroy, Esq.

108. Carved Lamp Stand.

Exhibited and carved by Benn Pittman, Esq.

109. Walnut and Ebony Library Table.

By H. L. Fry.

110. Hall Chairs; Ebony; with Figures, America and Asia, inlaid with Ivory.

Lent by Wm. Henry Davis.

111. Walnut and Oak Cabinet Panel, with figure of Woden.

By H. L. Fry.

112. Worsted Work Fire Screen.

Lent by Miss Rebecca Johnson, Marietta.

113. Embroidered Table Cloth.

For Sale. Lent by Morris & Co., London.

Care of Robert Hosea, Esq.

114. Carved Picture Frame.

Exhibited and carved by Benn Pittman, Esq.

115. Swiss Cuckoo Clock.

Lent by Robert Hosea, Esq

116. Oak Door, with ebony in-lays.

Exhibited and carved by Benn Pittman, Esq

117. Mantel-piece. Richly carved.

Lent by H. L. Fry

118. Bronze Vase.

Lent by Herbert Jenney, Esq

119. Candlesticks.

Lent by Robert Hosea, Esq.

120. Bronze Temple of Vesta.

Lent by A. F. Perry, Esq.

121. Fire Irons. Green bronze, with dragons' heads.

Lent by Mrs. John Shillito.

122. Low Chinese Porcelain Jars.

Lent by Mrs. John Shillito.

123. Old Carved Chair; used at Salem, Mass., October 29, 1789, by Gen. Washington, on the occasion of his visit to that place. He was presented to the citizens by Abijah North, a Quaker, who closed by saying: "Friend Washington, in behalf of the citizens of Salem, I bid thee welcome."

Lent by Mrs. McMillen.

124. Carved Walnut Easel.

Lent by J. Longworth, Esq.

125. Marble Statuette of Venus, with black marble pedestal.

Lent by Robert Hosea, Esq.

126. Silver Coffee Urn, thirty-five inches high, with arms of Blennerhasset family.

Lent by Mrs. Goodrich H. Barbour.

Purchased at the sale of the effects of the Blennerhassett family, by Nahum Ward, Esq., of Marietta.

127. Bronze Statuette, with ebony and gild inlaid pedestal.

Lent by E. S. Wayne, Esq.

128. Persian Rugs.

Lent by G. W. Nichols, Esq.

129. India Rugs.

Lent by G. W. Nichols, Esq.

130. Old Venice Hall Chairs, in dark wood, richly carved.
Lent by John S. Baker, Esq.

131. Old Norman Credence, in dark wood; richly carved antique of the 16th century. Very rare.
Lent by John S. Baker, Esq.

132. Antique Earthern Vases. Handles of slight and graceful style, with figures nude and draped. From Southern Italy.
Lent by John S. Baker, Esq.

133. Small Antique Shallow Dish, with handles; on cover a nude male figure, winged and turbaned.
Lent by John S. Baker, Esq.

134. Antique Earthern Urn, twenty-seven inches high, with handles; decorated with Bacchante figures. Early Graeco-Italian work from Campania.
Lent by John S. Baker, Esq.

135. Antique Glazed Earthern Vase, with handles; dark gray color; very graceful. From Southern Italy.
Lent by John S. Baker, Esq.

136. Antique Red Earthern Pitcher, with handle and triform mouth; on front a winged Victory.
Lent by John S. Baker, Esq.

137. Small Work Table, with Minton tile.
By H. L. Fry.

138. Old Swiss Cross-bow, inlaid with ivory.
Lent by M. F. Force, Esq.

139. Mosaic Table. Of bits of antique marble.
Lent by Robert Hosea, Esq.

140. John Law Table.
For Sale. Lent by Household Art Co., Boston.
The ornamentations are admirable satires on the foolish speculations of the time of the Mississippi bubble. The table is in a fine state of preservation, very rare and curious.

141. Old Convex and Concave Mirrors.
Lent by H. Fearing, Esq.
Bought by H. Fearing, Esq., of Marietta, at the sale of the Blennerhassett effects.

142. Oll Holland Clock, with chimes.
For Sale. Lent by Sypher & Co., New York.
Very rare.

143. Bronze Gas Stands.
For Sale. Lent by E. T. Carson & Co.

144. Sorrento Bracket.
Lent by Robert Hosea, Esq.

145. Chinese Stands.
Lent by J. Longworth, Esq.

146. Gilt Chandelier, Hall Lamp.
For Sale. Lent by McHenry & Co.

147. Shallow Vase of Green Marble, supported by cranes.
Lent by John A. Pomeroy, Esq.

148. Marble Statuette and Pedestal, "Rebekah at the Well," by Ives.
For Sale. Lent by Mrs. Patterson Allan.

149. Silver Statuette. Francis II. of France. After Cellini.
Lent by Mrs. A. S. Winslow.

150. Japanese Porcelain Jars, with lids. Very rich, with Japanned pedestals.
Lent by John A. Pomeroy, Esq.

151. Old Holland Wine Cooler (inlaid).
For Sale. Lent by Sypher & Co., New York.

152. Bronze Vase.
Lent by Mrs. Wm. Henry Davis.

153. Carved Oak Pedestals.
By H. L. Fry.

154. Carved Lamp Stand.
Exhibited and carved by Miss Agnes Pittman.

155. Green Marble Carved Pedestal.

Lent by John A. Pomeroy, Esq.

156. Red Porphyry Carved Vase, with ram's and dragon's heads.

Lent by John A. Pomeroy, Esq.

157. Oxidized Silver Bas-reliefs.

Lent by M. Bentley, Esq.

150. Vases.

Lent by John A. Pomeroy, Esq.

159. Carved Oak Table.

Lent by G. W. Nichols, Esq.

160. Carved Oak Stool.

Lent by G. W. Nichols, Esq.

161. Japanese Silver Vase, chased in high relief in parti-colored gold.

For Sale. Lent by Tiffany & Co., New York.

162. Silver Epergne.

Lent by Tiffany & Co., New York.

Presented to Cyrus W. Field Jan., 1873, by the New York, Newfoundland and London Telegraph Company.

163. Silver Coffee Pot.

For Sale. Lent by Tiffany & Co., New York.

Repoussé work in Japanese style. Ornamentation: Parcel gilding on oxidized ground.

164. Silver Tankard in Renaissance style, chased in very high relief with parcel gilding.

For Sale. Lent by Tiffany & Co., New York.

165. Silver Vase in Renaissance style, with figure chased in relief.

For Sale. Lent by Tiffany & Co., New York.

A fac-simile of one of the pair presented by the United States to the Geneva arbitrators.

166. Silver Louis XV. Pitcher, chasing repoussé and carved figures.

For Sale. Lent by Tiffany & Co., New York.

167. Pitcher in Renaissance Style, with bas-relief or repoussé work.
For Sale. Lent by Tiffany & Co., New York.

168. Repousse Silver Pitcher, with applied work in oxidized silver.
For Sale. Lent by Tiffany & Co., New York.

169. Tete-a-tete Set, three pieces in silver gilt.
For Sale. Lent by Tiffany & Co., New York.
Very quaint.

170. Silver Salver, fine grained or stippled surface, with Japanese Juggler in various colored gold.
For Sale. Lent by Tiffany & Co., New York.

171. Old Italian Silver Salver, parcel gilding on oxidized ground.
For Sale. Lent by Tiffany & Co., New York.

172. Silver Statuette of Comanche Chief.
For Sale. Lent by Tiffany & Co., New York.
On the base is a bas-relief of the celebrated race-horse Lexington.

173. Bronze of the "Crouching Venus."
For Sale. Lent by Tiffany & Co., New York.
The original antique in marble, of which this is a copy, two-fifths of original size, is in the Museum of Pius Clement in Rome. The hands and one of the feet have been restored.

174. Bronze of the "Apollo Belvidere."
For Sale. Lent by Tiffany & Co., New York.
The antique marble, of which this is the two-fifths' size, is in the museum of the Vatican in Rome.

175. Pair of Bronze Vases.
For Sale. Lent by Tiffany & Co., New York.
Copies in smoked or Flemish bronze of the style of the Italian Renaissance.

176. Two Bronze Plates of French Faience, framed in brass, repoussé, in style of Henry II.
For Sale. Lent by Tiffany & Co., New York.

177. Bronze Vases and Covers, in Cloisonne Enamel, with gilt bronze mountings.
For Sale. Lent by Tiffany & Co., New York.

178. Rock Crystal Vase Antique. Silver Mounting, Modern.
For Sale. Lent by Tiffany & Co., New York.

179. Limoges Enamel Box. After the Antique.
For Sale. Lent by Tiffany & Co., New York.

180. Medallion Painted Chinese Vases. (24 inches.)
For Sale. Lent by A. Vantine & Co., New York.

181. Medallion Painted Chinese Vases. (17 inches.)
For Sale. Lsnt by A. Vantine & Co., New York.

182. Antique Painted Vases. (18 inches.)
For Sale. Lent by A. Vantine & Co., New York.

183. Gold Black Lacquered Japanese Vases.
For Sale. Lent by A. Vantine & Co., New York.

184. Antique Japanese Mermaid.
For Sale. Lent by A. Vantine & Co., New York.

185. Water Color. By lady eighty years of age.
Lent by E. H. Pendleton, Esq.

186. Silver and Gold Topos; used by Indian women of Bolivia to fasten their mantles.
Sent by S. Wyllis Pomeroy, of Pomeroy.

187. Books and Table Furniture.
Lent by Robt. Clarke & Co.

188. Illuminated Missal on Vellum. Flemish work of about 1475.
Lent by George McLaughlin, Esq.

189. German Clay Chased Wine Flagon.
Lent by Wm. Clifford Neff, Esq.

190. Carved Base-board.
Exhibited and carved by Benn Pittman, Esq.

191. Carved and Inlaid Side Table.
Exhibited and carved by Benn Pittman, Esq.

192. Carved Walnut Hanging Shelves.
Exhibited and carved by Benn Pittman, Esq.

193. Carved Walnut Door.
Exhibited and carved by Benn Pittman, Esq.

194. Old Gold and Silver Lamps.
Lent by Mrs. Rufus King.

Architectural Drawings.

EXHIBITED BY A. B. MULLETT,
Supervising Architect, U. S.

1. War, Navy, and State Departments, Washington. Perspective view.

EXHIBITED BY EDWARD TUCKERMAN POTTER, NEW YORK.

2. First Dutch Reformed Church, Schenectady, N. Y.
3. Capitals of the Screen in same.
4. Florida Cathedral (Episcopal), Jacksonville, Fla.
5. Small Country Churches.
6. Puritan Church, Brooklyn, N. Y.
7. Wing of the Hospital for Crippled Children, Lexington Co., N. Y.

8. Congregational Church, Brookline, Mass.
9. Catholic Church, Philadelphia.
10. Capitals in the Hall, Millbrook House.
11. Views of the Church of the Good Shepherd, Hartford, Ct.
12. Exterior and Interior Views of the Church, Brookline, Mass.

EXHIBITED BY J. CLEVELAND CADY, NEW YORK.

13. Oyster Bay Church.
14. Church of the Redeemer.
15. College Chapel and Library.
16. Monument.
17. Demarest Station.
18. The Tribune Building, New York City.
19. Country House.
20. Library of Hon. Wm. Dodge.
21. Mr. Crane's House.
22. Cottage of Mr. Chas. Nordhoff.

EXHIBITED BY PEABODY & STEARNS, BOSTON.

23. Proposed Hall for Harvard College.

EXHIBITED J. R. NEFF, CHICAGO, ILL.

24. Design for City and Country Buildings.

ROBERT CLARKE & CO.
PRINTERS,
CINCINNATI.

3 0112 078042493

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